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*Edited by*

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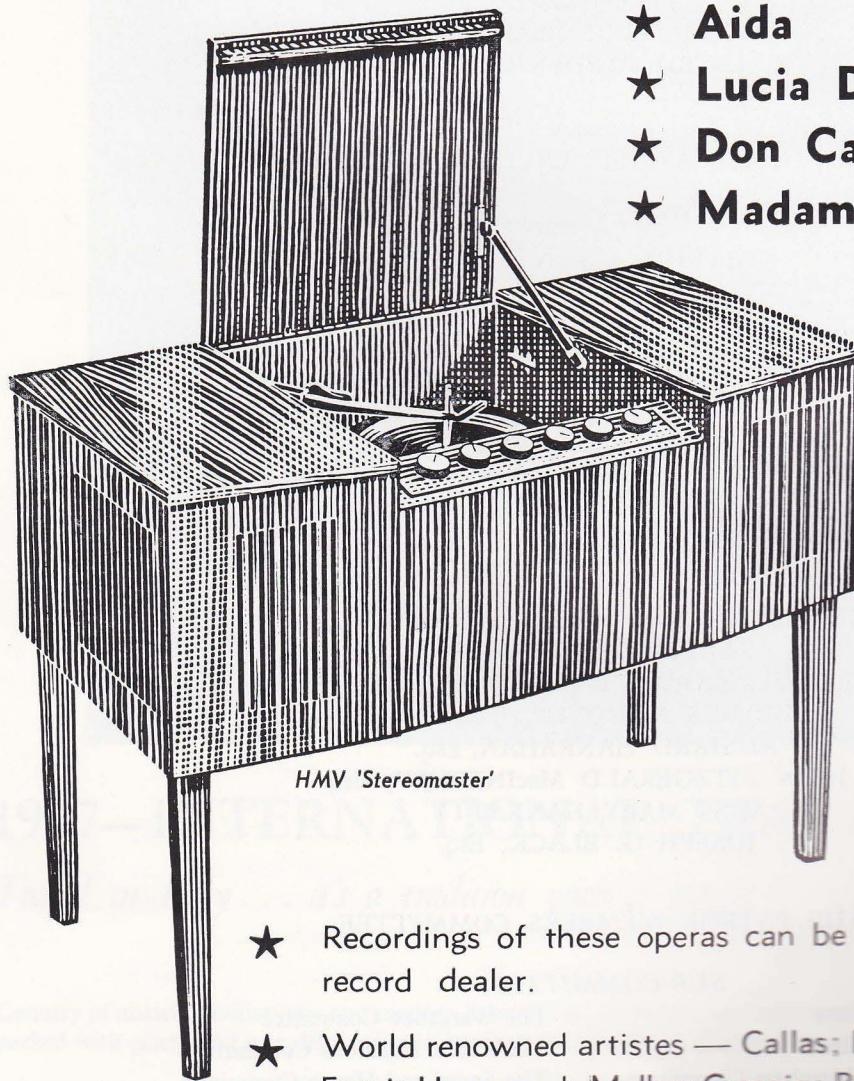
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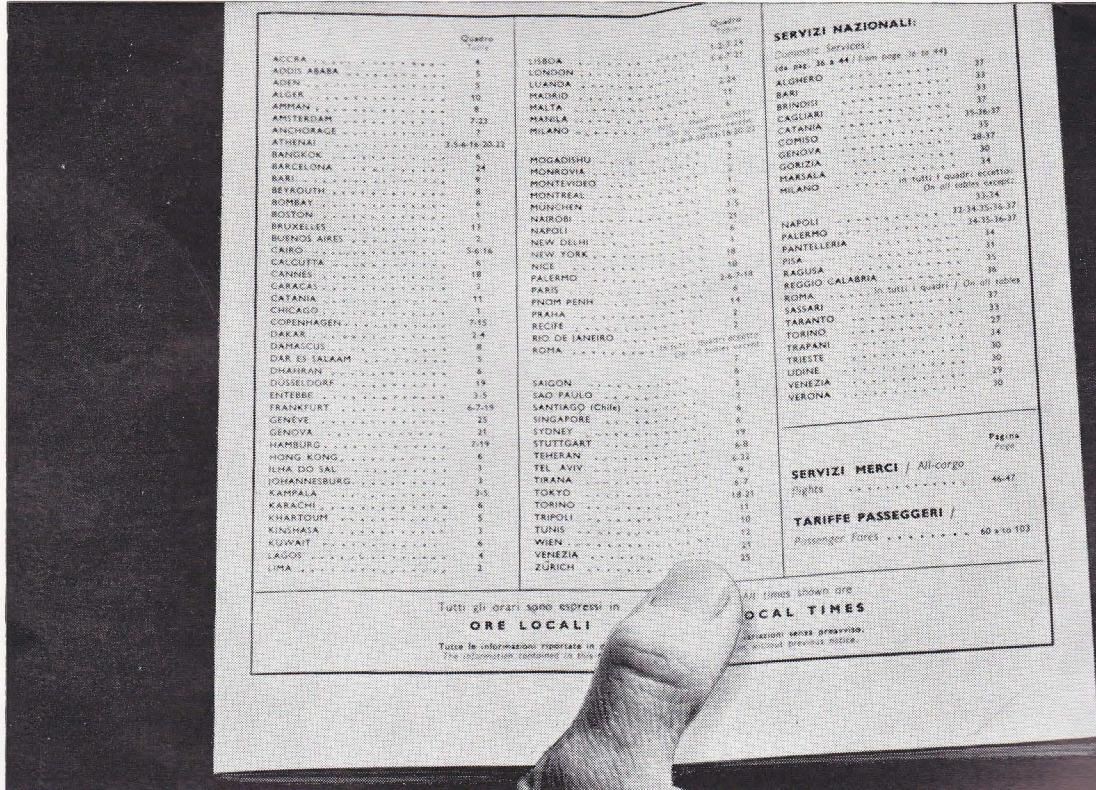
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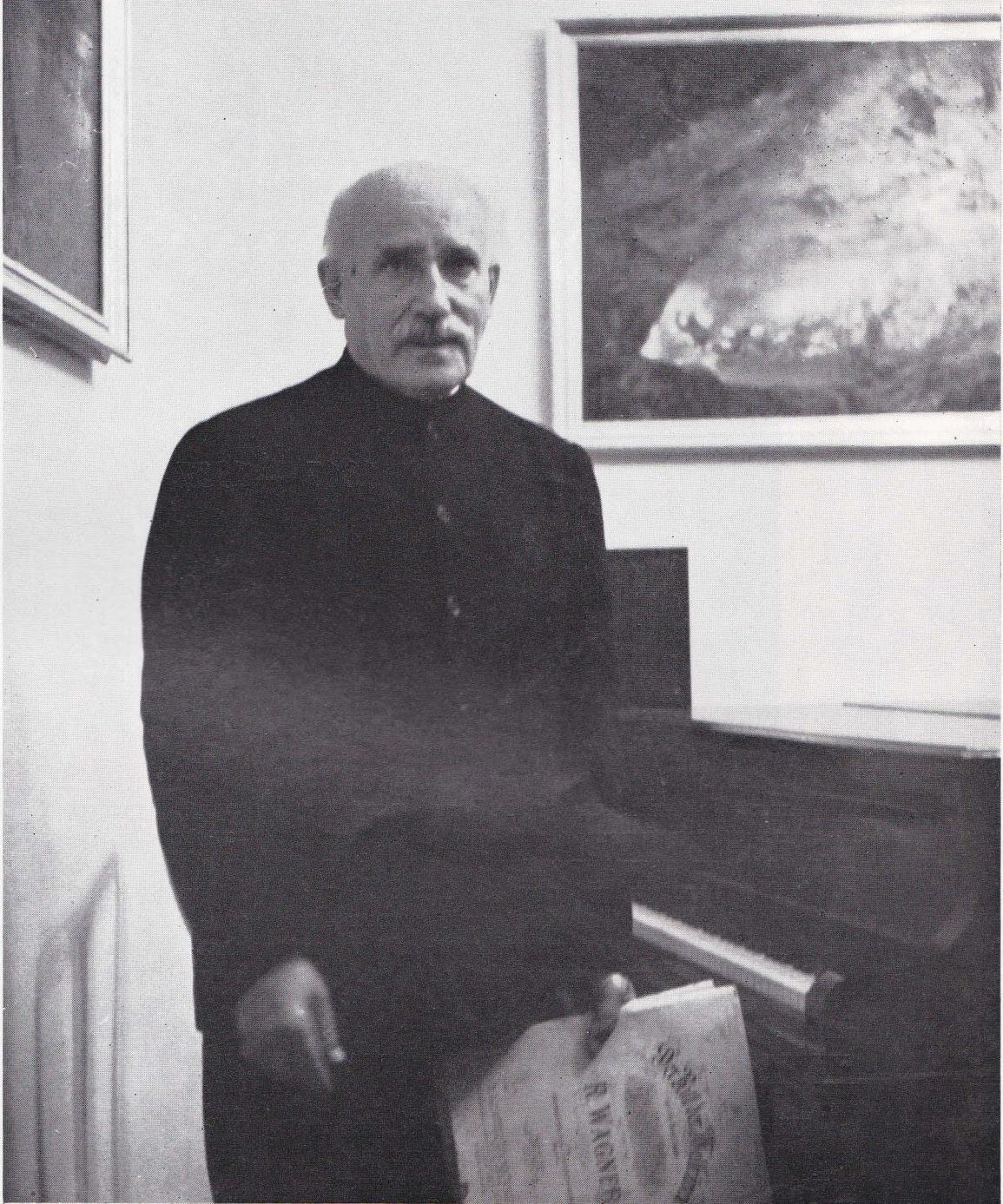
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1867–1967



# ARTURO TOSCANINI

# ARTURO TOSCANINI

1867 — 1957

Arturo Toscanini was born in Parma, not many miles from the birthplace of Verdi, on 25th March, 1867. At the age of nine he entered the Royal School of Music in Parma where he remained until he was eighteen, studying cello, piano and composition. A brilliant student, his progress with the cello was so rapid that from the age of thirteen he had a job in the Parma Theatre during the annual opera season. As a student he played in some thirty operas, gaining experience and acquiring a familiarity with the standard repertoire far beyond his years.

When he left school he joined an opera company to tour Brazil, not as a competent though inexperienced novice, but as cellist and assistant chorusmaster. He was given the additional task of coaching some of the singers in their parts thus adding further to his knowledge of the scores and his insight into the operatic repertoire—and no doubt gaining some knowledge of the potentialities and limitations of the human voice. His most notable quality in those early days was his facility for memorising his own part, which he could usually play by heart after a few rehearsals.

The story of his debut as a conductor is well known, but it was no ordinary cello player who stepped up on to the conductor's stand on 30th June 1886. The regular conductor, a Brazilian, had resigned after

repeated quarrels with the singers; the assistant conductor was hissed out of the theatre by an angry audience. The chorusmaster was persuaded to try and received an even noisier reception. Finally the nineteen year old Toscanini was prevailed on by singers and musicians to save the situation. He took his place, put away the score and started the opera before the catcalls could begin again. The opera was *Aida*, and Toscanini conducted it from memory. The evening ended in triumph, and Toscanini directed during the remainder of the season—eighteen operas in all.

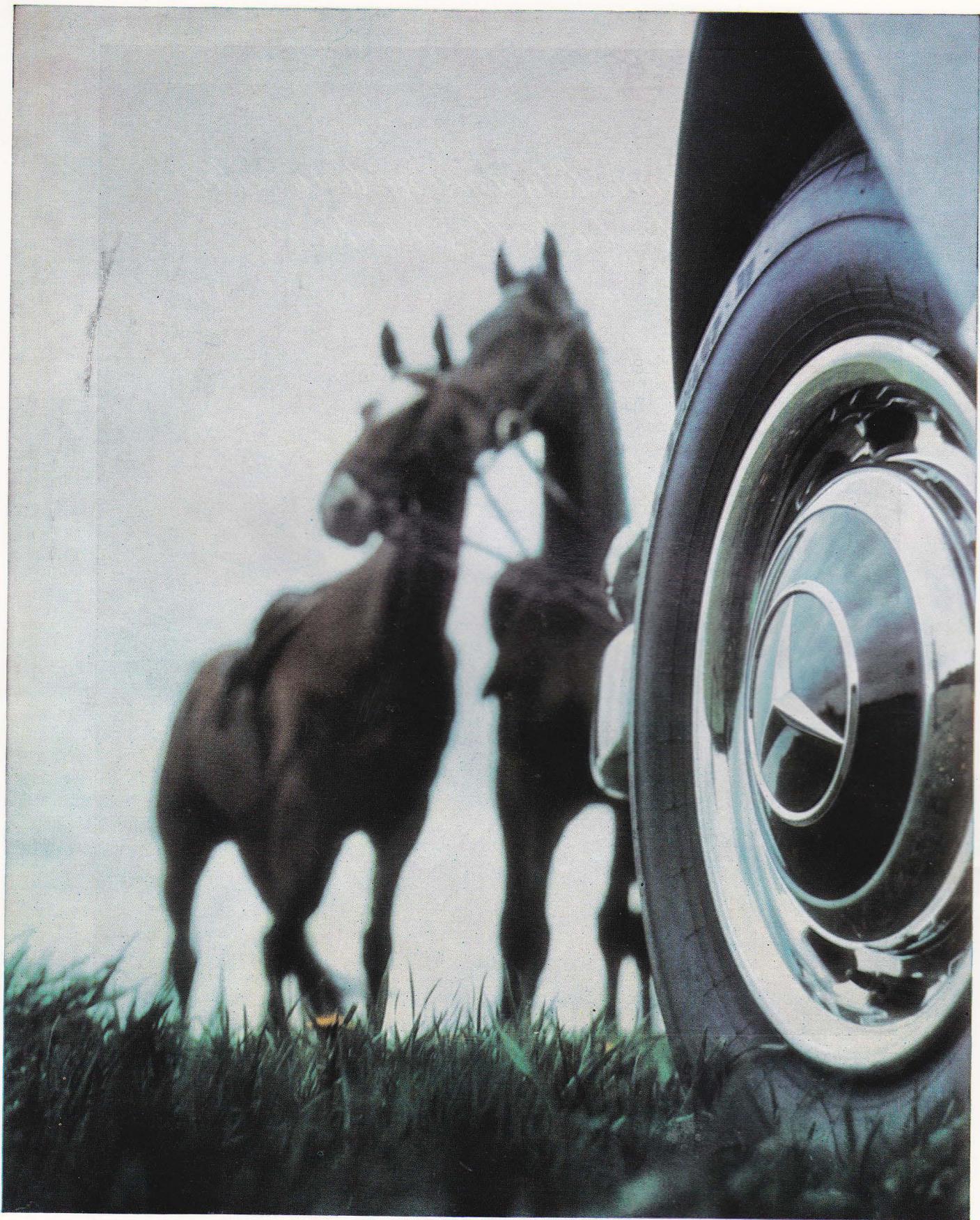
Reports of his conducting were soon circulating in Italy but there was no rush by impresarios to engage him for their seasons at home. The leading opera houses already employed the leading conductors, and assistant conductors as well; lesser theatres had lesser conductors. Toscanini continued to play in the orchestra when opportunities arose, a notable occasion being the premiere of *Otello* in 1887, when he applied for the position of second cellist in order to take part in this unique event, and to study Maestro Verdi at work rehearsing a new opera. Meanwhile he took engagements in the theatre as they came, preparing the orchestra, rehearsing the chorus, or coaching singers, and adding all the time to his knowledge and insight into the work of opera.

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19th September, 1952, the last Concert of Maestro Toscanini, Scala Theatre

His Italian debut took place on 4th November, 1886, conducting the premiere of Catalani's *Edmea*. After the performance the composer wrote to a friend saying: "There is a young conductor here called Toscanini who is nineteen years old. I believe he is going to have an extraordinary career." From then on engagements increased both in frequency and in status—determined in this context by the importance of the theatre concerned. Conducting became Toscanini's life's work and he was to be active for nearly seventy years. Although he conducted his first symphony concert in 1896 in Turin, opera was his main interest until he was over sixty.

An invitation to conduct at the Carlo Felice Theatre, Genoa, in 1891 was a step into the front rank of Italian opera houses. By 1898 he had conducted some fifty operas in twenty-two theatres, including seven world premieres, among them *I Pagliacci* (1892) and *La Bohème* (1896), as well as the Italian premieres of *Pelleas et Melisande* and *Götterdämmerung*. Now only La Scala remained.

Toscanini conducted some concerts at La Scala in 1896, but operatically the theatre had been doing badly and in the 1897-8 season it did not open at all.

In the spring of 1898 Toscanini was invited to become Artistic Director of the theatre, a permanent Directorate taking the place of the impresario system hitherto in force. He had arrived at the summit of the operatic world.

Opposition to the strict regime which Toscanini now introduced—punctuality, adequate rehearsal, no encores, respect for the music rather than the vanity of singers or audiences—led eventually to his walking out of the theatre in 1903, but he returned in 1906. Difficulties continued however and in 1908 both Toscanini and Gatti-Casazza, the Director-General, left La Scala for the Metropolitan, New York.

Toscanini's reputation has preceded him, as Italian singers, Caruso and Scotti among others, were already in America. Toscanini did not relax his standards of preparation or performance and while some musicians honoured him for this, others resented his strictness, and tensions and disagreements accumulated throughout his seasons at the Metropolitan. In later years, Toscanini conceded that the "Met" had had a fine orchestra, a fine chorus, and many great singers, and his opponents admitted that Toscanini had made his period there a golden age of opera. At the end of the 1915-16 season, however, dissatisfied

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with various aspects of the organisation of the Metropolitan, he left it and returned to Italy. From 1916 to 1921, save for a few performances, he did not conduct in the theatre.

In 1920, La Scala was reorganised and Toscanini was invited back as Artistic Director. He assembled a new orchestra and in the years that followed he was conductor, stage director, administrator, no aspect of a performance escaping his attention. Old operas were presented as if just composed and the layers of "traditional" customs and bad habits were stripped away. Toscanini, now approaching sixty, was working with the energy of a man half his age. He remained Artistic Director at La Scala until the end of the 1928-29 season, and this second period at the theatre included a famous revival, in 1926, of Verdi's *Don Carlos*. In 1926 he accepted an invitation to conduct the New York Philharmonic Orchestra. The dual role of Artistic Director of La Scala and Conductor in New York was exacting, possibly too exacting for a man of sixty. Perhaps he felt he had given enough of his life to opera, and wanted to devote himself to the symphonic repertoire. Or possibly he had become weary of the political situation in which he now found himself.

Toscanini was opposed to the political views of Mussolini who came into power in the early 'twenties, and his refusal to play the Fascist Anthem at performances in La Scala brought strong pressure against the theatre for his removal. Toscanini was preparing the premiere of *Turandot* in 1926 and the management could not consider dismissing him. Toscanini for his part was adamant in his refusal, and in the end he had his way. It is probable however that continuing hostility towards him prompted him to accept the invitation to become Director of the New York Philharmonic Orchestra. After he went to New York in 1929 he made return visits to Italy, but Fascist opposition to him had not abated. He did not conduct in Italy from 1931 until after the Second World War, nor did he conduct in Germany after 1931. He refused to conduct in Salzburg after the Nazis occupied Austria.

He was conductor of the New York Philharmonic Orchestra from 1929 to 1936. Under his leadership the orchestra became one of the greatest in the world and some of Toscanini's finest recordings were made during these years. Not everything was to his liking, however, and dissatisfaction with some aspects of management policy led to his resignation. Now almost seventy, he intended to return permanently to Europe, but in 1937 he was induced to become Director of a new orchestra formed for him by the National Broadcasting Company. For Toscanini one of the attractions of the new offer was the thought of conducting concerts that would be heard by millions of people listening

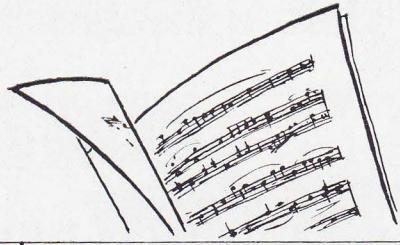


*The Inauguration Concert on the 11th May, 1946, on the occasion of the Re-opening of the Scala Theatre, Milan, which was extensively damaged during the war.*

at home. He remained with the NBC for seventeen years. He gave his last concert in April 1954 and he died in New York on 10th January, 1957, two months before his 90th birthday.

Although the events of the last twenty-eight years of his life have had to be compressed, in this necessarily brief account, into a single paragraph, reports of those years in America show clearly that Toscanini's demand for perfection, for performance of the music the composer wrote, for strict adherence to his intentions as revealed in the score, did not change when he left the theatre for the concert hall. His career reveals a musician of strong character and firm convictions, who knew what he wanted and usually got it. He had clear ideas about standards of performance and the behaviour of singers, instrumentalists, audiences and managements.

His perfectionism caused him to be called a martinet but it is acknowledged that he raised the standards of operatic performance, both at La Scala and the Metropolitan, higher than they had ever been. It may be an overstatement to suggest, as some have done, that he was the first conductor to show respect for the intentions of composers, but he was less inclined than most conductors of his day to compromise on



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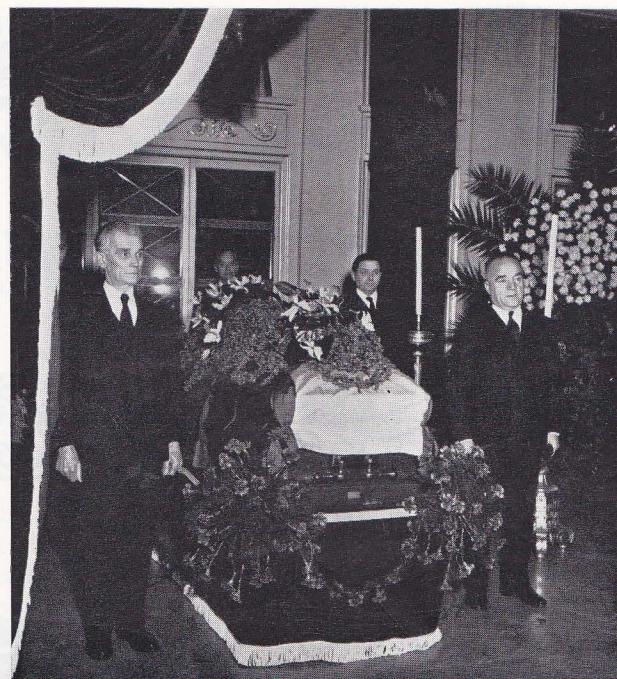


something approximately correct. It had to be exact. He concerned himself in the theatre with more than the music—stage action, lighting, settings, movements, the words, and diction. He once convinced a German soprano that her German was poor!

He was shortsighted, but opinions differ as to whether this was his reason for memorising all the music he played, or whether he regarded the score at a performance as a barrier between him and the music. At any rate he knew by heart every work he performed and this necessarily involved intense study of the music.

Throughout his career, reports of his performances refer continually to the remarkable orchestral balance he achieved, the sonority he obtained from his orchestras, the clarity of texture he revealed, the rhythm he maintained while unfolding the line of the melody, the beauty of his phrasing, and above all the intensity—abandon even—that communicated itself to the listener. Critics noted the extraordinary co-ordination and integration of all the strands in the musical texture, resulting in a powerful unity. Musicians have written of his remarkable “ear” which may have been the key to his success in achieving balance. Words like “incandescent” only begin to hint at the quality of some of his performances, but the recordings of Verdi’s *Requiem* and Brahms’ Fourth Symphony give some idea of his achievement. Above all, the impression comes over of a man wholly dedicated to the music.

But this very dedication to the music was in some eyes a defect. Some of his contemporaries referred to Toscanini disparagingly as a “Kapellmeister” because of his strict adherence to the composers’ notes and their markings. He was even called a “human metronome”. In Toscanini’s conducting however, attention to detail never meant losing the shape of the piece. He had, it is true, a reputation for driving the music too hard and there is some truth in this charge, especially in his later years. Possibly in music of the classical period, Toscanini may have adopted tempi too strict for the music to “breathe”, but his performance of Beethoven’s Pastoral Symphony with the BBC Symphony Orchestra is worth hearing in the light of Bernard Shore’s chapter in *Sixteen Symphonies* where the author (who was principal viola player) describes in some detail Toscanini’s rehearsal of the work. This incidentally refutes in a number of instances the charge that Toscanini played the score literally as printed, without any “interpretation.” In music of the Romantics—Brahms, Tchaikowsky, Richard Strauss, Mahler—Toscanini’s imposition of some deliberate formal organisation to compensate for the natural tendency of the music to linger—or of less austere conductors to linger over it—was no bad thing.



The lying in state of the Maestro Toscanini in the foyer of the Scala Theatre, 18th February, 1957, with a guard of honour composed of the professors of music of the Orchestra.

The conductor’s task is not to create but to re-create. Toscanini re-created, in the sense that he revealed new depths and fresh beauties in every piece he directed—even in Wagner, which Germans (at first) felt no Italian conductor could wholly comprehend. His conducting of Richard Strauss’ *Don Juan* and of Elgar’s *Enigma Variations* did nothing to lessen the essential romanticism of these works but a great deal to irradiate their orchestral texture. It is no exaggeration to say that he illuminated every work he played.

Opera lovers however must come back eventually to Toscanini, the friend and devoted admirer of Verdi, lover of Verdi’s music and participant in the preparation of *Otello*. Complete recordings are available of Toscanini’s performance in *Aida*, *Otello* and *Falstaff*; and recordings were made of *Un Ballo in Maschera* and *La Traviata* which may again become available. The performances of *Aida*, *Otello* and *Falstaff* (and of the *Requiem*) are standard versions of these works against which all later performances may be judged, not to criticise deviations, but to gain inspiration, for Toscanini would probably have been the last to say that his was the definitive interpretation. He would, one feels, have been happy to think that his genius was the inspiration for the high standards of operatic performance that opera-lovers the world over now enjoy—and too often perhaps simply take for granted.

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# THE TEATRO REGIO OF PARMA

## INTRODUCTION

Dramatic presentations have always had a special place in the life of the city of Parma. There is a theatre dating from Roman times, which is the only one of its kind known in Emilia so far. Its ruins were uncovered in the years 1843-1845 in the vicinity of the Church of Saint Uldarico. From the excavations there emerged columns of exotic marbles (poanazzetto, giallo, antico, Grecia, Africana etc.) statues, inscriptions and two magnificent theatrical masks which perhaps adorned the prosenium. In 1846, near the Collegio

Maria Luigia, the foundations of an amphitheatre were discovered. It is the largest of the Roman amphitheatres in Emilia.

After the silence of the middle ages, there are reports of dramatic performances and miracle plays in the 13th, 14th, and 15th centuries. During the following century there were a number of presentations given by the "Amorevoli" Academicians, by the first dialectical company which was called the "Pellegrini" and later by the academic company, the "Innominati", among whose members were Torelli, Manfredi, and Ingegneri.



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After the accession of the Farnese in 1545, there were presentations with magnificent choreography, and a little later these alternated with the "compagnie d'arte". Of these latter, the company of Nicola Beltramo and his comedians, which used to perform in Piazza Grande, is celebrated for having remained miraculously unharmed when the City Tower and the Palazzo Comunale collapsed on January 30th, 1606.

Ranuccio I commissioned the architect Gian Battista Alcotti of Argenta assisted by the Marchese Enzo Bentivoglio, to erect a wooden theatre in the armoury on the first floor of the Pilotta building, 1618-1619. From this was born the Teatro Farnese, a lovely building resembling the Teatro Olimpico of Palladio, which had a seating capacity of 4,500. It was tastefully decorated on the ceiling and walls by Lionello Spada, and adorned with charming statues by Luca Reti.

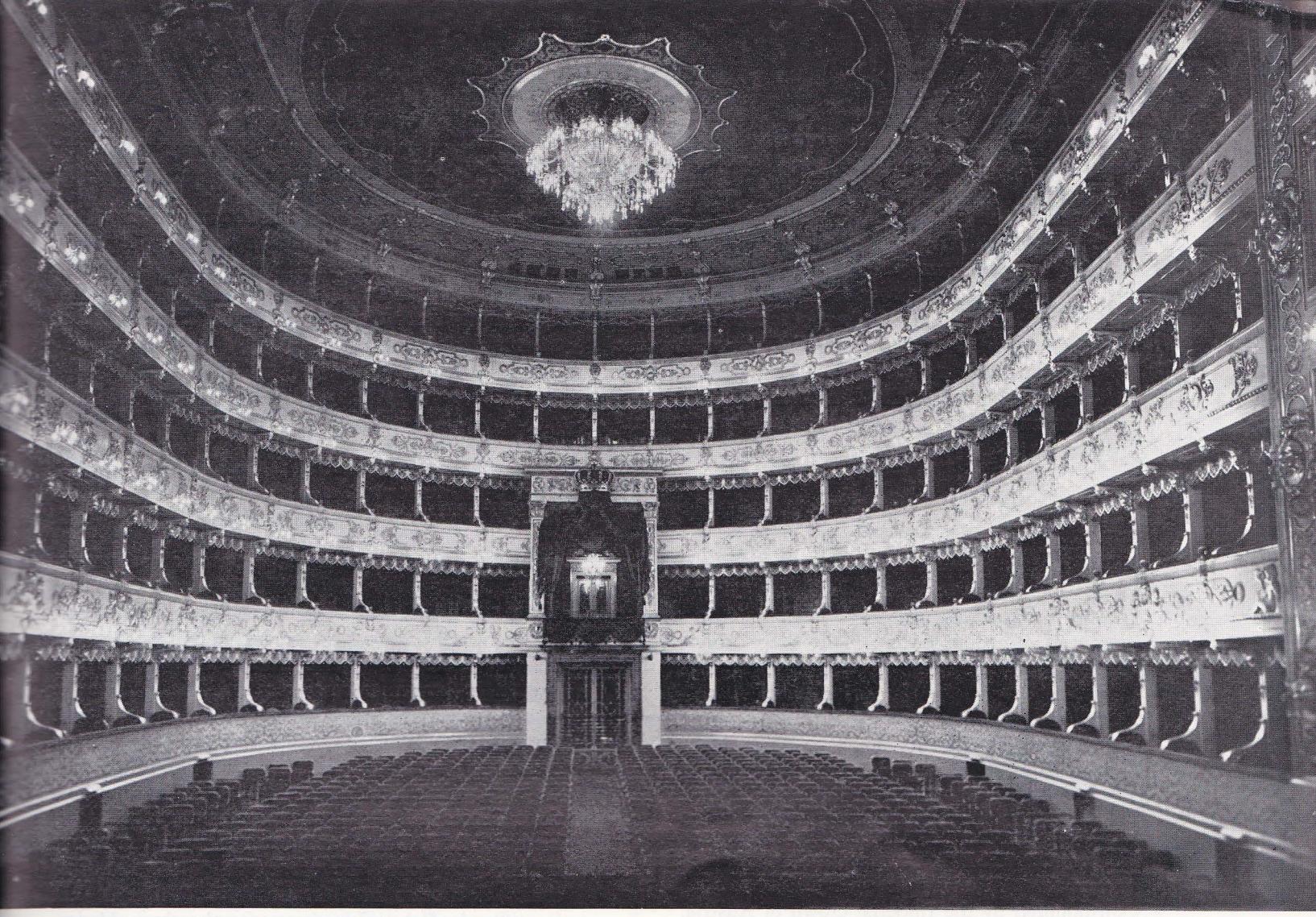
It was inaugurated on December 21st, 1628, on the occasion of the marriage of Odoardo Farnese and Margherita de Medici, with "Mercurio e Marte" (Mercury and Mars) by Achillini, with music by C. Monteverdi.

This was a magnificent spectacle with splendid scenery and effects, and it ended with a mock sea-battle. The Teatro Farnese was only opened to celebrate Farnese and Bourbon weddings, and the last performance took place there on October 6th, 1732, when the Bourbon Charles I entered Parma. After that it was never used again.

Meanwhile, in 1600, Ranuccio I gave orders for the construction of the Teatro del Collegio dei Nobili, which was completed in 1685 and where many celebrated performances took place. Then came the Teatro della Rocchetta in 1674. This theatre had a beautiful auditorium with 85 boxes and a wide stage. In 1688, Ranuccio II handed it over to the Counts of Sanvitale, and it was demolished in 1822. Ranuccio II was also responsible for the erection of the Teatrino di Corte in 1689. This charming little theatre, the work of Stefano Lolli, was demolished in 1832.

Without mentioning the open air spectacles in the Ducal Gardens of Parma and Colorno in very high esteem, Ranuccio II, in 1688 commissioned Stefano Lolli, the Court architect, to build the Teatro Ducale. It was erected on the area which is occupied today by the central Post Office. This theatre was also built in wood, with a beautiful entrance hall. It was conceived on a rectangular plan with a terminal curve, according to the custom of the time. It had 112 boxes distributed in four tiers, and surmounted by an upper gallery (the "Gods").

The Ducal box was at the back of the pit, and the whole auditorium had a capacity of 1,200. The ample stage was magnificently equipped by the French architect G. A. Morand of Lyons, who also trans-



*Interior view from the stage*

formed the auditorium in 1760. Because of the magnificence of its spectacles, the excellence of the companies of singers and prose artistes who performed there, and of the Italian and foreign authors whose works were presented, the Teatro Ducale was, until its demolition in 1829, one of the most highly esteemed theatres in Italy and indeed in the whole of Europe. It opened with "Theseus in Athens" by Aureli, with music by Tannettini and scenery by the brothers Galli of Bibiena; it closed in 1828 with "Zelmira" by Rossini, and handed on its traditions and its laurels to the Nuovo Teatro Ducale (Teatro Regio).

#### *Exterior*

The design which had characterised the theatres of the period of the old Teatro Ducale, the wooden structure and consequent danger of fire, the by now insufficient capacity, the increasing age of the theatre, all conspired to persuade the Duchess Marie Louise that a new, larger and more modern theatre was needed if Parma was to continue in that noble tradition of

the theatre which had brought credit to her Dukes and to her people down through the centuries.

Thus was born the Nuovo Teatro Ducale, or Teatro Regio, a worthy successor of the theatre built by Ranuccio II. Marie Louise, having acquired the site from a part of the former monastery of St. Alexander, gave the commission for the new theatre to Nicola Bettoli. He designed a building which for its time was wonderfully in keeping with the requirements of a modern theatre. Two of Parma's great painters, Paolo Toschi, and Gian Battista Borghesi were responsible for the decoration.

The building took eight years to complete (1821-1829), and when it was opened to the public it was found to be well proportioned and impressive, with a frontage of 37.50 metres, length 84 metres and height about 30 metres. On the front of the building there are two alcoves slightly set back, each one constructed with three arches over which there is an equal number of large windows, which link the theatre with and at the same time separate it from the church and the

remains of the monastery, and also from the Palazzo Ducale which is used to day as the administrative centre for the province. The façade rises, grave and solemn. In the vestibule there are Ionic columns on an elegant base, bounded by a beautiful architrave and by a fine fillet, over which there are five elegant windows of pure Empire style. Over all this there is yet another fillet and a very fine window which gives light to the foyer; the window is adorned on either side with two "Fame" in half relief, supporting the masks of tragedy and comedy. These are the works of Tommaso Bandini, the Parma sculptor, who was also responsible for the ornamentation on the tympanum.

#### *Interior :*

Three doors lead from the vestibule into the entrance hall. The entrance hall ceiling is decorated with plaster-work, and is supported on eight Ionic columns arranged in a double line. A few steps leads us into the eliptically shaped auditorium, where one is immediately struck by the exquisite harmony of the proportions. It measures 18,88 metres in diameter at its widest point. Its height is 15,75 metres, and its capacity is about 1,500.

The pit is bounded by four tiers of twenty-eight boxes each, and there are a further two boxes at either side of the proscenium arch. Over the tiers of boxes there is an upper gallery. The Ducal box is surmounted by the Imperial crown of Austria.

#### *The Auditorium :*

The auditorium which we see to day is not the original one, which was the work of Paolo Toschi and his school. An engraving of 1829 shows the elegant simplicity with which it was decorated at that time. The varied designs running between the tiers of boxes depicted myths and allegories, and were linked finally with the very simple stage opening. The ceiling painted by Borghesi was also simple in the neo-classic style. This was replaced in 1853 by the present ceiling, which shows Linus the father of music, Aristophanes the great comic poet, Euripides, Plautus, Seneca, Metastasio, Alfieri, and Goldoni, each one made clearly recognisable by the accompanying symbols.

With the restoration after the ill-fated War of Independence (1849) The Nuovo Teatro Ducale changed its name to Teatro Regio (Royal). Then, a few years later (in 1853), the auditorium underwent major repairs and changes, some of which resulted in rather excessive ornamentation. At this time also,

gas lighting was installed throughout the theatre, and the gilded bronze chandelier was placed in position. This chandelier had been made by Lacarriere of Paris at a cost of 18,000 Lire. It weighed 1,100 kg., it was 4.50 metres in height, and was adorned in the centre by three statuettes representing Tragedy, Comedy and Dance. Electric lighting was installed in the auditorium in 1890, on the stage in 1907, and in the rest of the theatre in 1913 on the occasion of the Verdi centenary.

#### *Sipario (Stage Curtain) :*

As well as painting the ceiling, G. B. Borghesi also painted in tempera the magnificent stage curtain, one of the most beautiful drop curtains in the world.

To the right, on the clouds surrounding Olympus, Pallas (Minerva) sits on a throne, with her emblems of the cat, the olive branch and the spear around her. Beside her is Justice then the two figures of Dejanira and Hercules. Glory and Immortality are coming down from heaven to crown the Goddess, and we see other figures intertwined in the Dance of the Hours. On the left side of the painting we see Orpheus or Parnassus, playing his lyre in honour of the triumphant Goddess, while behind him on one side stand the three Graces and on the other the great poets Pindar, Homer, Virgil, Dante, and Ovid. Behind and to the right of the poets, the procession of the immortal spirits disappears into the background. In the left foreground of the picture, we see the three Muses, Melpomene (tragedy) Thalia (comedy) and Terpsichore (dance); in the centre, the other Muses are holding back Pegasus the winged horse; and to the right there is a delicate arcadian landscape.

In addition to Borghesi's great sipario which is raised at the beginning of the performance and does not come down again until the very end, there used to be a comodino, or second curtain painted by G. B. Azzi another Parma artist. This curtain survived until 1846, when it was worn out it was replaced by another, which was the work of Vincenzo Bertolotti, and this curtain was used until 1853. A third curtain, by the scene painter Magnani, then came into use. It was used for decorative purposes only and lasted until 1913 when it was replaced by the modern curtain in red velvet.

#### *The Stage :*

The stage of the Regio measures 33.90 metres by 35.20 metres, and its width at the proscenium is 14 metres. In 1951, on the occasion of the 50th anni-

versary of the death of Giuseppe Verdi, all the electrical fittings on the stage and in the auditorium were removed, and a modern control-box was provided. The producer and the chief electrician can give orders by means of two telephone links between the stage and a box in the auditorium. The electrical installations are such that the most perfect and most difficult scenic effects are possible, and the management of the theatre takes justifiable pride in its magnificent ultra-modern equipment.

A word also on the "golfo mistico". In 1907, the orchestra pit was lowered, and a floor with harmonic sounding-box was installed. This was replaced by the present orchestra pit in 1925, through the good offices of Maestro Giuseppe Podesta.

#### *The Foyer:*

The foyer, which occupies the whole upper floor on the front of the theatre, is approached by a beautiful stairway leading from the entrance hall. It is composed of a series of rooms opening off the imposing central salon. Three tribunes open off the front and side walls, and in the centre of the dome there is the painting l'Armonia (Harmony) by Azzi. There are charming Bacchante on the long panels, and spirits and cupids look out from tondos on the tribunes.

The chiaroscuro figures on the dome are by Alessandro Cocchi, while the ornamental motifs and the plaster figures are the work of Pietro Piazza, Giacomo Smit, Girolamo Gelati, Tommaso Bandini and Camillo Rusa, all artists of Parma's former great Accademia di Belle Arti.

Below the tribunes there is a row of three mock bas-reliefs in the chiaroscuro manner; they are very well executed in neo-classic style and are attributed to Stanislao Campana. Appolo with nine Muses is the centre one. The subject of the one on the right is "Theseus carries off a damsal of the Temple of Ephesus" and of that on the left "Theseus takes part in a dance on the island of Delus".

The dome and the walls were severely damaged by bombing on May 10th, 1944. They were restored in 1961 by the present administrator of the city of Parma, with painting by Sgavetti and decoration by Monica. The floor and the curtains were also renewed at this time.

At the moment, a study is being made of the possibility of using the rooms which open off the Foyer as a Museum of the Teatro Regio. This has been done already in other cities with satisfactory results.

#### *acknowledgement*

*We wish to acknowledge the kind co-operation of the Italian Tourist Office in Dublin and the Ente Nazionale del Turismo di Parma in providing us with photographs and material for this article.*

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# MAESTRI AND ARTISTES

*who have appeared since 1951 in the Official Festivals of Italian Opera  
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## SOPRANI:

Edy Amedeo  
Sofia Bandin  
Elisabetta Barbato  
Ines Bardini  
Marisa Baldazzi  
Silvana Bazzoni  
Aureliana Beltrami  
Maria Caniglia  
Lucia Cappellino  
Marina Cucchio  
Maria Curtis  
Simona Dall'Argine  
Maria Dalla Spezia  
Gianna D'Angelo  
Gloria Davy  
Marcella De Osma  
Nora De Rosa  
Maria Rosa de Rive  
Ofelia Di Marco  
Veronica Dunne  
Maria Erato  
Maria Pia Fabretti  
Carla Ferrario  
Licia Galvano  
Rina Gigli  
Magherita Guglielmi  
Ornella Jachetti  
Miki Koiwai  
Anna Maccianti  
Luisa Malagrida  
Caterina Mancini  
Luisa Maragliano  
Valeria Mariconda  
Mafalda Micheluzzi  
Dora Minarchi  
Anna Moffo  
Renata Ongaro  
Franca Ottaviani  
Claudia Parada  
Antonietta Pastori  
Marisa Pintus  
Dodi Protero  
Magherita Rinaldi  
Elena Rizzieri  
Lina Rossi  
Licia Rossini  
Eliana Sinnone  
Elena Todeschi  
Ivana Tosini  
Gabriella Tucci  
Lucilla Udovich  
Virginia Zeani

## AUTORI-DIRETTORI: (Composers)

Salvatore Allegra  
Licinio Refice

Umberto Borsò  
Mario Ferrara  
Ferrando Ferrari  
Antonio Galie  
Salvatore Gioia  
Umberto Grilli  
Angelo LoForese  
Ermanno Lorenzi  
Variano Luchetti  
Angelo Marchiandi  
Carlo Menippo  
Piero Miranda Ferraro  
Alvinio Misciano  
Michele Molese  
Ruggero Orofino  
Luciano Pavarotti  
Augusto Pedroni  
Luigi Pontiggia  
Gianni Raimondi  
Regolo Romani  
Giuseppe di Stefano  
Luciano Saldari  
Enzo Tei  
Primo Zambruno  
Giuseppe Zampieri

Enzo Sordello  
Giuseppe Taddei  
Carlo Tagliabue  
Franco Ventriglia  
Ernesto Vezzosi

## MAESTRI DIRETTORI:

Napoleone Annovazzi  
Adolfo Camozzo  
Alberto Erede  
Ferdinando Guarneri  
Francesco Mander  
Giuseppe Morelli  
Giuseppe Caravaglions Patané  
Franco Patané  
Tibor Paul  
Ottavio Ziino

## ASSIST. CONDUCTOR:

Valentino Barcellesi

## MEZZOSOPRANI:

Giannella Borelli  
Rina Corsi  
Lucia Danieli  
Valeria Escalar  
Bernadette Greevy  
Licia Maragno  
Paola Mantovani  
Anna Maria Rota  
Lari Scipioni  
Ebe Stignani  
Maria Tassi  
Palmita Vitali-Marini

## BARITONI:

Rodolfo Azzolini  
Cesare Bardelli  
Otello Bersellini  
Renato Bruson  
Piero Cappuccilli  
Scipio Colombo  
Dino Dondi  
Attilio D'Orazi  
Giulio Fioravanti  
Giuseppe Forgione  
Tito Gobbi  
Gian Giacomo Guelfi  
Piero Guelfi  
Gianni Maffeo  
Giulio Mastrangelo  
Carlo Meliciani  
Guido Pasella  
Afro Poli  
Aldo Protti  
Renzo Scorsani  
Paolo Silveri

## TENORI:

Antonio Annaloro  
Fernando Bandera  
Ugo Benelli  
Ruggero Bondino

## BASSI:

Plinio Clabassi  
Lorenzo Gaetani  
Loris Gambelli  
Ferruccio Mazzoli  
Giannicola Pigliucci  
Leo Pudis  
Marco Stefanoni  
Paolo Washington

## REGISTI (Producers)

Carlo Acly Azzolini  
Augusto Cardi  
Enrico Frigerio  
Bruno Noffri  
Maria Sofia Marasca  
Elisabetta Woehr

## GUEST ARTISTES 1967

Ettore Babini, *Tenore*  
Alba Bertoli, *Soprano*  
Silvano Carroli, *Baritono*  
Viorica Cortez, *Mezzo-Soprano*  
Nicolae Florel, *Basso*  
Giovanni Gibin, *Tenore*  
Limbania Leoni, *Soprano*  
Alfonso Marchica, *Basso*  
Jolanda Meneguzzer, *Soprano*  
Irma Capece Minutolo, *Soprano*  
Maria Luise Nave, *Mezzo-Soprano*  
Alberto Oro, *Baritono*  
Franco Pagliazzi, *Baritono*  
Jon Piso, *Tenore*  
Magda Olivero, *Soprano*  
Alberto Rinaldi, *Baritono*  
Maria Angela Rosati, *Soprano*  
Bruno Rufo, *Tenore*  
Rita Talarico, *Soprano*  
Linda Vajna, *Soprano*  
Silvano Verlinghieri, *Baritono*

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(*G. Donizetti*)

**DON CARLOS**  
(*G. Verdi*)

**MADAMA BUTTERFLY**  
(*G. Puccini*)

### ARTISTES :

Edy Amedeo, Alba Bertoli, Clara Betner, Viorica Cortez, Limbania Leoni, Vittorina Magnaghi, Jolanda Meneguzzer, Irma Capece Minutolo, Maria Luisa Nave, Magda Olivero, Maria Angela Rosati, Rita Talarico, Linda Vajna, Ettore Babini, Silvano Carroli, Nicolae Florei, Loris Gambelli, Giovanni Gibin, Gabriele De Julis, Alfonso Marchica, Alberto Oro, Franco Pagliazzi, Jon Piso, Alberto Rinaldi, Patrick Ring, Bruno Rufo Silvano Verlinghieri, Ernesto Vezzosi.

*Guests dancers and choreographers:* Morley Wiseman and Patricia Powers.

### CONDUCTORS:

**NAPOLEONE ANNOVAZZI**

**ADOLFO CAMOZZO**

*ASSISTANT CONDUCTOR:*  
**GIUSEPPE GIARDINA**

*PRODUCER:*  
**MARIA SOFIA MARASCA**

*DESIGNER:*  
NICCOLÒ LO VOI of the *Teatro Massimo* of Palermo

*ASSISTANT PRODUCER:*  
**PATRICK MacCELLAN**

**GIUSEPPE GIARDINA**

**PEADER O'REILLY**

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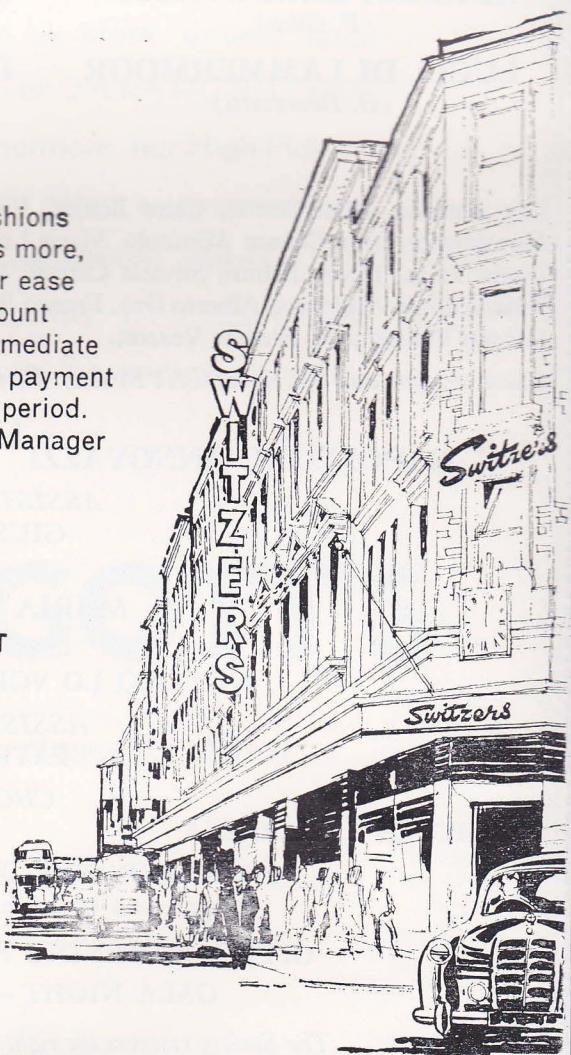
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# Conductors



## ADOLFO CAMOZZO

(Conductor). Maestro Camozzo studied music at the Istituto "G. Donizetti" of Bergamo and later at the Verdi Conservatory of Milan where he graduated in pianoforte in 1929. After periods on the musical staff of the Metropolitan, New York, and the Scala, became a conductor in his own right directing opera in many Italian centres and in Spain, Portugal and Switzerland. The years between 1949 and 1965 he spent at the State Opera of Ankara as artistic director and conductor and as professor at the Conservatory of that city. Since his return to Italy in 1965 Maestro Camozzo's main activity is as Artistic Director of the Teatro Donizetti at Bergamo where last year he was responsible for the successful revival of Donizetti's undeservedly neglected *Marin Faliero*.

## NAPOLEONE ANNOVAZZI (Artistic Director)

(Conductor). Though born a Florentine completed his musical studies at Venice and began his conducting career at Riga in 1935. Combining work in the fields of symphonic and opera music, he has conducted the Santa Cecilia, Vienna Symphony and Munich Philharmonic Orchestras and the orchestras of Lisbon and Madrid, and in the field of opera, at the State Operas of Vienna, Cologne, Wiesbaden, Munich and in Lisbon, Barcelona, Naples, Rome as well as at Caracalla. In America he has directed opera at Havana, Mexico and the City Centre, New York. This is his eighth visit to Dublin. Maestro Annovazzi's conducting of *Der Rosenkavalier* and *The Pearl Fishers* at the 1964 Winter Season showed him to be equally distinguished in the German and French repertoires as in his native Italian.



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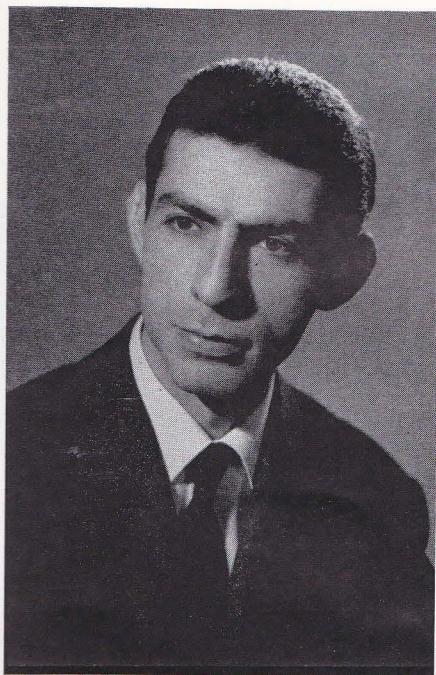


Kennys

# *Producer and Designer*

## **MARIA SOFIA MARSCA**

(Producer). Her initiation was in the prose theatre as assistant to Alessandro Fersen, moving into the operatic field as assistant producer at the annual Festivals of Spoleto and at the famous Teatro della Cometa, Rome, for the performances of the "Virtuosi di Roma" directed by Maestro Renato Fasano. In recent years Maria Sofia Marasca has successfully invaded the domain of opera production which is traditionally the preserve of men and during the last two or three years has produced operas with distinction at such leading houses as the National Opera, Cairo, the State Opera, Munich, the Massimo of Palermo, the Bellini of Catania the San Carlo of Naples and the Comunale of Florence. This is her first visit to Dublin.



## **NICCOLÒ LO VOI**

(Scenographer) is a Sicilian. He studied art at the Istituto delle Belle Arti of Palermo, and has specialised as a designer for the Theatre and is now attached in that capacity to the fine Opera House in Palermo—the Teatro Massimo. He has had several exhibitions of his non-theatrical paintings.

# *Chorus Masters*

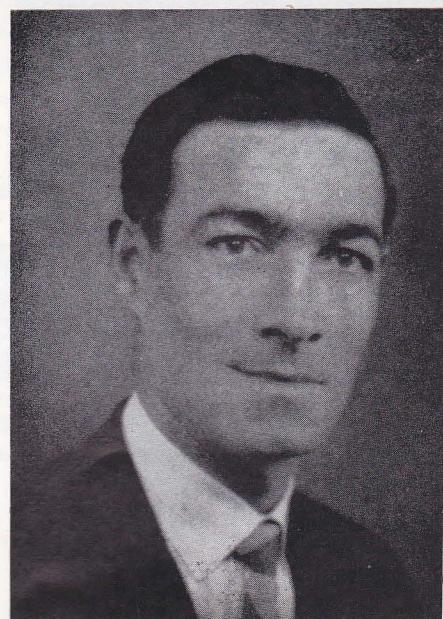


**PEADER O'REILLY**

1950-1961 Chorus Master and Musical Director of Patrician Musical Society Galway. At present Musical Director of Drimnagh Musical Society also Director of E.S.B. Musical Society.

## **MAESTRO GIUSEPPE GIARDINA**

(Assistant Conductor). Maestro Giardina obtained his musical diploma in organ and composition in Italy and subsequently studied Pianoforte at the Julliard School, New York. Subsequently he was accepted as a pupil by the celebrated conductors Fritz Stiedry and Jullis Serafin. Has directed Opera and Concerts in many centres including the Spoleto and Wexford Festivals, the Italian Radio, at the New York City Centre, in France, in several South American countries and, of course, in Italy. This is Maestro Giardina's first Dublin appearance.



# *The Artistes . . .*



## **EDY AMEDEO**

(Soprano) studied in Turin, her native city, and made her opera début at Spoleto. In the Italian theatres, including the Scala and the Carlo Felice of Genoa, she has won special recognition for her interpretation of the Puccini roles—Mimi, Suor Angelica, Madame Butterfly, etc. for which her gifts of voice and personality are peculiarly suited. Edy Amedeo sang Mimi in Dublin three years ago. Her role this year is Cio-Cio-San in *Butterfly*.

## **ALBA BERTOLI**

(Soprano). After winning the Spoleto Competition in 1963, went to The Rome Opera for further training which led in turn to her success in 1964 at the annual contest at Busseto for "Verdian Voices". Her career began with engagements at the Rome Opera and at the Teatro Massimo of Palermo. For the past year she has been attached to the Komische Oper, Berlin, where she was selected by the famous producer Felsenstein for his new production of *Il Trovatore*.



## **CLARA BETNER**

(Mezzo-Soprano). For the success of a production of opera competent performances, vocally and stage-wise, by the Artists filling the secondary roles is essential. The proper treatment of these roles calls for a special kind of expertise. Clara Betner is a specialist in sub-principal roles and as such is constantly in demand in the Italian Opera houses, including the Scala. She will take part in several of the Operas of the 1967 Festival in Dublin.



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# The Artistes . . .

## VIORICA CORTEZ

(Mezzo-soprano) was born in Jassy, Rumania, where she commenced her musical studies at the Conservatory of that City, passing thence for perfection courses to the Conservatory of Bucharest. After winning the "Grand Prix" for voice at both the International Festival of Bucharest and Toulouse in 1964 she was awarded the Kathleen Ferrier Prize as the best voice at the Hertogenbosch (Holland) Concursus 1965. In her short professional career Mme. Cortez has appeared in opera with considerable success in her own country as well as in France and in Dublin.



## VITTORINA MAGNAGHI

(Soprano) will undertake, during the Festival, many of the sub-principal soprano roles, of which she has had wide experience in the more important opera centres in Italy. She comes to Dublin directly after the Opera Seasons at Catania and Palermo. Miss Magnaghi last sang in Opera in Dublin in 1959.

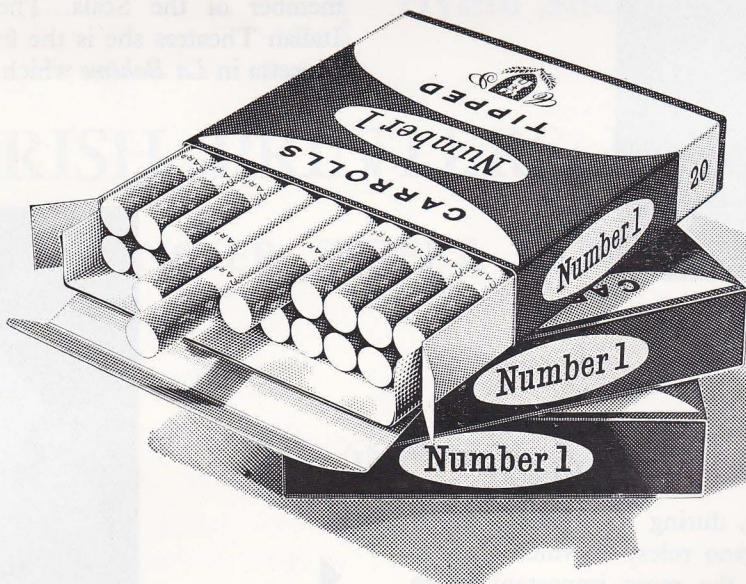
## LIMBANIA LEONI

(Soprano) enjoys a considerable reputation in Italy as an exponent of the lyric and *lirico-leggiero* roles in Opera. For several years she has been a permanent member of the Scala. There and in many other Italian Theatres she is the first choice for the role of Musetta in *La Bohème* which she is to sing in Dublin.



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# The Artistes...



**IRMA CAPECE MINUTOLO**

(Soprano) will sing some performances of Mimi in *La Bohème*, the part in which a year ago she earned great success at the Teatro Regio of Parma. Her success there brought her an equally successful début at the Rome Opera as Liu in *Turandot* in January last. Miss Minutolo was, incidentally, elected "Miss Melodramma 1966" in Italy last year.



**JOLANDA MENEGUZZER**

(Soprano) who makes her début in Dublin as Lucia has sung with great success over the past ten years in every one of the major Opera Houses in Italy, including the Scala, Rome and Naples. Abroad she has been a regular visitor to Germany, Austria, England (Glyndebourne), Spain and Switzerland. She has also appeared in several centres of the United States of America, including the Metropolitan, New York, and the San Francisco Opera, and also as far afield as Japan. Jolanda Meneguzzer is a specialist in the coloratura roles.

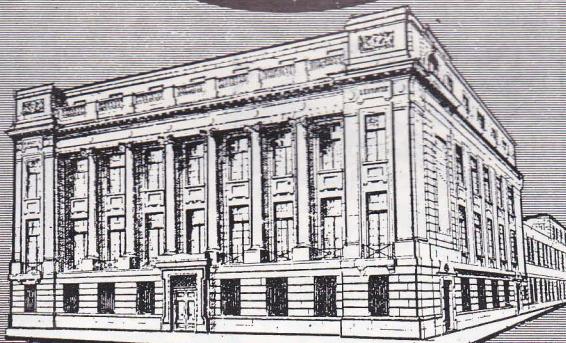


**MARIA LUISE NAVÉ**

(Mezzo-soprano). Her début two years ago at the Teatro Nuovo of Milan was so successful that many important operatic engagements in leading theatres followed. She comes to Dublin to sing the part of the Princess de Bouillon in *Adriana Lecouvreur* which she sang at the theatres of Rovigo, Piacenza, and Cesena in 1966 during the nation-wide celebrations in Italy to mark the centenary of Cilea's birth.

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# The Artistes...



## MAGDA OLIVERO

(Soprano) is one of the most distinguished and best loved singers in Italy where she is esteemed as much for the refinement of her singing as for her interpretive genius. She is, in fact, that *Rara Avis* of the Opera stage—a great singing-actress and is particularly associated with the roles of Violetta, Tosca, Minnie (in *The Girl of the Golden West*) Fedora and Adriana Lecouvreur. Mme. Olivero undertook the part of Adriana at the request of the composer Cilea himself and is now its most celebrated interpreter, singing it all over Italy during 1966, the centenary year of Cilea's birth. Her career up to now has been mainly in Italy and other European countries but in October next she will make her North American début as Cherubini's "Medea" in Dallas where Maria Callas triumphed in that role.

## MARIA ANGELA ROSATI

(Soprano) is also a recent debutante of Spoleto and the Teatro Nuovo of Milan. Pursued a successful career through the provincial cities of Italy until recognition came when engaged this year for the important role of Norma at the Fenice Theatre of Venice. This led to engagements at the Berlin Opera. Has also been much in demand in the concert field. First visit to Dublin.



## RITA TALARICO

(Soprano). After début two years ago at Spoleto, engagements in many theatres followed and is now regarded as one of the most promising young lyric sopranos in Italy. In this unusually short space of time has fulfilled very successfully engagements at such top-level Opera Houses as the Regio of Turin, the Fenice of Venice and the San Carlo of Naples. First appearance in Dublin.

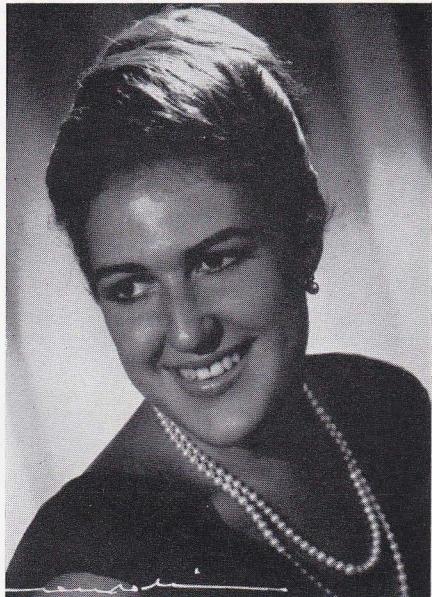
# The Artistes . . .

## GIOVANIA ADDAM

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## LINDA VAJNA

(Soprano). Sicilian by birth, first attained fame by winning the coveted but seldom awarded *Primo Premio* at the International Concursus at Vercelli, Italy, in 1964. This led to an immediate engagement at the Scala for the role of Helen of Troy in Boito's *Mefistofele* opposite Bergonzi and Giaurov. Her success at the Scala established her as an important dramatic soprano specialising in the Verdi roles. In Dublin she will sing in performances of *Aida*.



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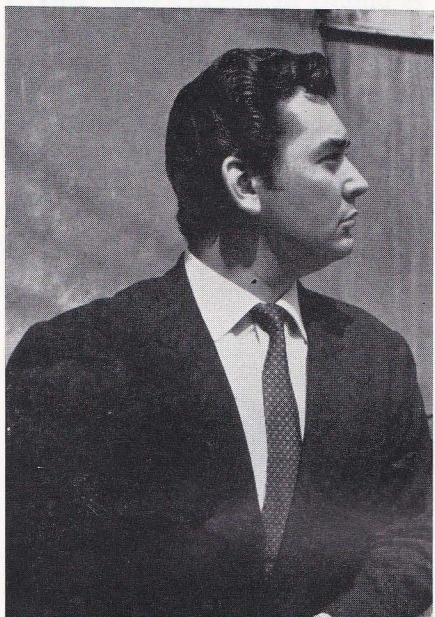
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# The Artistes . . .



## ETTORE BABINI

(Tenor) who comes to Dublin to sing Rodolpho in *La Bohème*, sang widely throughout Italy and Europe generally before he became attached permanently for several years to the Royal Opera, Amsterdam, as leading tenor for the Italian and French repertoires. Resuming his Italian activity two years ago, he has reappeared with success in the major opera houses and last season shared the role of Faust with Gianni Raimondi opposite Nicola Giaurov as Mephistopheles.



## NICOLAE FLOREI

(Bass) on completing his musical and vocal studies at the Bucharest Conservatory he became a permanent member of the Bucharest Opera where he is a leading bass. Successes at the "Concours de Chant" at Geneva and Warsaw secured him international recognition and led to frequent engagements in France, the U.S.S.R. and Eastern Europe. Mr. Florei's performances during the D.G.O.S. Winter Season 1966 was greatly admired.

## SILVANO CARROLI

(Baritone). Within the space of two years this young baritone has risen high in the ranks of Opera singers in Italy where good baritones proliferate. He had the distinction of participating with Boris Christoff in the performance of Verdi's *Attila* which opened the 1966/67 season at the Teatro Verdi of Trieste, since when he has been called to many of Italy's principal Opera Houses.



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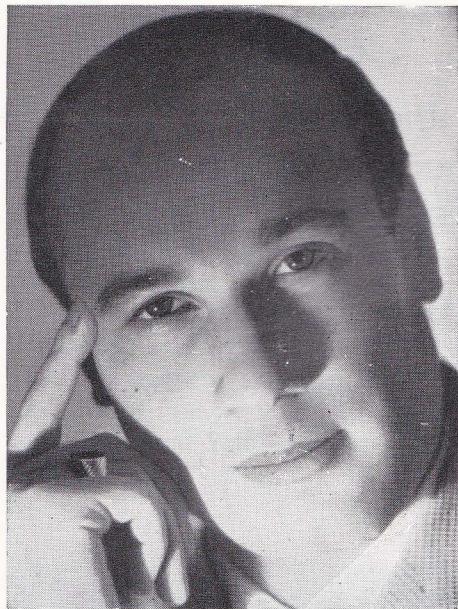
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# The Artistes . . .



## LORIS GAMBELLI

(Bass) studied under the famous baritone Riccardo Stracciari. He won the International Singing Competition at Fabriano and there made his début in Donizetti's *La Favorita*. He has since sung in many important Italian opera houses. Abroad he has taken part in seasons in Madrid, Egypt, Denmark, Switzerland, Belgium, and in South America. He has been a frequent and welcome visitor to Dublin for the Italian Festivals.



## GIOVANNI GIBIN

(Tenor) who will sing in Dublin as Radames in *Aida*, is one of Italy's foremost dramatic tenors. He is a constant visitor to the Scala, the San Carlo of Naples, the Rome Opera and Caracalla, the Comunale of Bologna and the Verdi of Trieste. He has just completed a series of performances of *Norma* with the now famous Greek soprano Elena Suliotis.



## GABRIELE DE JULIS

(Tenor) will participate in most of this season's operas in the "character" parts which he interprets with particular distinction. He studied at the Rossini Conservatory of Pesaro and has taken part in many opera seasons in Italy and in Opera Festivals in Spain, Tunisia, Norway and London. This is his second visit to Dublin.

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# The Artistes . . .

## ALFONSO MARCHICA

(Bass) was born in Agrigento, Sicily, and began his operatic career, as many other singers now famous did, at the Teatro Nuovo of Milan. Engagements followed at the Operas of Florence, Trieste, Bologna, Parma, Palermo and the Scala. His work abroad has involved frequent appearances in opera seasons and festivals in France, Spain, Switzerland, North Africa and North and South America. First visit to Dublin.



## ALBERTO ORO

(Baritone). Studied pianoforte, singing and drama in Rome where he made his début as Figaro in Mozart's *Nozze*. Has successfully appeared in Opera and Concert in Italy, Spain and Germany. His last appearances in Dublin were in 1964.

## FRANCO PAGLIAZZI

(Baritone) is a native of Florence. After initial stage experience at the Teatro Nuovo, Milan, he embarked on a further period of study which gained him Second Prizes at the Busseto contest for "Verdi Voices" in 1962 and at the Sofia contest in 1963. In 1964 he was awarded the "Primo Premio Assoluto" at Vercelli. From thence his career advanced rapidly in Italy and internationally and he has been particularly successful in Verdi roles at Florence and Naples, at the Vienna State Opera and the Opera Houses of Sofia, Bucharest and Prague. First Dublin appearance.



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# *The Artistes . . .*

## **JON PISO**

(Tenor). Was one of the group of artists from the Rumanian State, Theatre, Bucharest, who achieved such a spectacular success with the Dublin public in December last. Jon Piso is a leading tenor at Bucharest but has made frequent and highly successful guest appearances at the Metropolitan, New York, at the Scala, in Paris, in the U.S.S.R. and other Eastern European Countries. He makes a welcome return in *Adriana Lecouvreur* and *Don Carlos*.



## **ALBERTO RINALDI**

(Baritone) was trained at the Santa Cecilia Conservatory in Rome and made his début at Spoleto after which he was immediately engaged for the Rome and Venice Operas. During the 1966/67 season he has appeared in all the principal theatres of Italy including the Scala where he sang in Monteverdi's *Incoronazione di Poppea*. Has visited several capitals in tournée with the Collegium Musicum and the "Virtuosi di Roma". This is his first visit to Dublin.



## **PATRICK RING**

(Tenor). This young Irish tenor studied at the Royal Irish Academy of Music. He has appeared in numerous Concert, Opera and Oratorio performances and did an extensive concert tour of the U.S.A. and Canada. Tours of Germany, Holland, and Belgium followed. He has taken part in over 1,000 Radio and Television Broadcasts.



# The Artistes . . .

## BRUNO RUFO

(Tenor). This young artist is also one of the very recent Spoleto graduates. After successfully passing the test of "trial runs" before the critical audiences of provincial city opera houses in Italy his name now appears with increasing frequency in the bigger centres of opera including Modena and Bari. In Dublin he will sing in some performances of *Aida* and also in *Madama Butterfly*.



## ERNESTO VEZZOSI

(Baritone) made his début at the Teatro Regio in Parma and then passed on to the Fenice in Venice, the Verdi in Trieste, San Carlo in Naples and others. Has taken part in tournées in Germany, Holland, Egypt, France, England and Ireland. One of the most versatile and dependable artists in opera, and indispensable in the supporting roles which he fills with unusual distinction and musicianship.



## SILVANO VERLINGHIERI

(Baritone) is also one of the "laureati" of Spoleto where his professional career began in 1954. In the years since then, his name has become a familiar one in the "Stagione" at Rome Opera and Caracalla and also in Florence and Naples. During intervals in his Italian activities he has fulfilled many engagements elsewhere including Israel, Egypt, Finland, and France. In 1966 he appeared with the Philadelphia Grand Opera Company.





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# ADRIANA LECOUVREUR

By FRANCESCO CILEA (1866-1950)

*Libretto by Colautti after the play by Scribe and Legouvé*

Maurice, Count of Saxony	JON PISO
Prince de Bouillon	LORIS GAMBELLI
L'Abbé de Chazeuil	GABRIELE DE JULIS
Michonnet	ALBERTO RINALDI
Quinault	ERNESTO VEZZOSI
Poisson	
Majordomo	PATRICK RING
Adriana Lecouvreur	MAGDA OLIVERO
Princesse de Bouillon	MARIA LUISA NAVÉ
Mlle. Jouvenot	VITTORINA MAGNAGHI
Mlle. Dangeville	CLARA BETNER

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*Time : 1730*

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# ADRIANA LECOUVREUR

FRANCESCO CILEA 1866 — 1950

Francesco Cilea was born in Palmi in Southern Italy in July 1866 and died at Varazze on 20 November, 1950. Most of his life was spent as Professor between the Conservatoires of Palermo, Florence and Naples. He was not a prolific composer of operas and of the five he wrote only two (*L'Arlesiana* and *Adriana Lecouvreur*) have remained in the popular repertory. *Adriana* was first performed at the Teatro Lirico, Milan, in November 1902 with Caruso in the cast. Performances followed at Covent Garden, the Metropolitan, New York, and many other great theatres. During 1966, Cilea's centenary year, *Adriana* was given at all the major Italian opera houses (usually with Magda Olivero as Adriana of which she is the

most celebrated modern interpreter). This production —the first performance of the work in Ireland— was originally planned for the Festival of Italian Opera of 1966.

The heroine of Cilea's opera actually existed. She was Adrienne Lecouvreur, the most celebrated actress of her day at the Comédie Française. Colautti's libretto of the opera was based on the play which the great French tragedienne Elizabeth Felix (Rachel) commissioned from the dramatists Scribe and Legouvé. The involved and, at times, somewhat confusing plot deals romantically and with some degree of licence with the real protagonist's life and associations.

## ACT I

Shows the green room of the Comédie Française with exits to the stage, the dressing rooms, and the front of the house. About to commence are the evening's performances of two plays—Racine's Turkish drama, *Bajazet* in which Adriana Lecouvreur is to play the heroine, Roxane, and a comedy by Regnard starring the Comédie's other leading actress, La Duclos. There is great activity as the casts rehearse their lines, disport themselves and add final touches to costumes and make-up. In the confusion Michonnet (baritone) the elderly stage manager and general factotum dispenses make-up, props and accessories. He groused that he endures all this buffeting only for two reasons—his ambition finally to become a sociétaire (with full membership of the Comédie and an eventual pension) and because the job allows him to be near Adriana whom for years he has loved secretly but without hope. The Prince de Bouillon (bass) enters. He is an ageing roué, frequentor of the green-room, the "protector" of La Duclos, and, as the actor Poisson observes "a dilettante in chemistry and love" with him is his usual henchman, the Abbe de Chazeuil (tenor)

a very worldly cleric. Prince and Abbé exchange galantries with the actresses until Adriana (soprano) herself appears. She is running over her lines as she comes and is already dressed in oriental costume for her role, and wears the magnificent diamond necklace presented to her by the Queen. With great modesty Adriana replies to the fulsome compliments of Prince and Abbé in the beautiful and famous number *Io sono l'umile ancilla del Genio creator*—As an actress she is but the humble servant of the genius she serves. She adds that what she knew of her art she had learned it from her old friend and mentor, Michonnet.

The Prince demands to know why La Duclos is missing and Michonnet replies that she is busy writing a letter. The Prince is suspicious of her and orders the Abbé to get hold of the letter at once. Left alone with Adriana, Michonnet, emboldened by the news of a recent legacy he has received, cautiously begins to speak to her of marriage. Not grasping that he is about to make a proposal, Adriana's thoughts wander to her own affairs and she confides to Michonnet that she has a "Cavalier"—a young subaltern in the suite of Maurice (in the opera Maurizio) Count of Saxony and Pretender to the throne of Poland. (It



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later transpires that Adriana's "subaltern" is the great Count of Saxony himself).

At the traditional three knocks which signal the start of performances at the Comédie, Michonnet hurries off. Maurizio (tenor) arrives and sings to Adriana of his love in the aria *La dolcissima effegie*. Called on stage at the end of their brief love scene, Adriana hands Maurizio her bunch of violets and promises to meet him after the performance. The Prince and the Abbé return. They have intercepted La Duclos' letter which is addressed to "the third box on the right". The Prince is outraged on reading that it proposes an assignation that evening at the Prince's own discreet villa on the Seine about "a matter of high politics". Maurizio's presence in that particular box has been noted by the pair and they conclude that the assignation is with him. The Prince is vindictive and wants to be revenged on La Duclos. They plan to let the letter pass to Maurizio but also to arrange "a little party" at the villa to which the whole company will be invited. La Duclos and her lover will thus be surprised and publicly exposed. Their plan is overheard by some of the actresses from whose amused and malicious commentary we learn that La Duclos is also a friend and go-between to the Princess de Bouillon to whom she often lends the key to the Prince's villa for that lady's own clandestine meetings. When he receives it Maurizio realises that the letter has been written on behalf of the Princess with whom he has had an affair. He assumes too that the mention of a matter of high politics refers to his claim to the Polish throne which is being furthered with the active support of the princess. Regretfully he decides he must renounce the meeting with Adriana and this he conveys to Adriana in a note which he substitutes for a "prop" letter to be handed to her on stage. When the curtain falls, Adriana comes off stage. She is bitterly disappointed by Maurizio's note and hardly hears the applause out front and the ecstatic compliments of all backstage. She agrees, nevertheless, to come to the Prince's party (at which the Count of Saxony is to be present) and accepts from the Prince the key, which will admit her to the villa's grounds.

## ACT II

The Princess is already waiting for Maurizio at the villa and in her big soliloquy *Acerba Volutta* reveals her jealous and tormented love for Maurizio which she fears is no longer reciprocated. When he arrives her suspicions are sharpened at the sight of the violets (Adriana's) he wears on his coat. Maurizio passes off this difficult moment by gallantly presenting them to herself. As the Princess tells Maurizio that she has succeeded in interesting the Queen in his ambitious cause, while warning him of his many

enemies, the Princess is terrified by sounds of her husband's arrival for the party of which she was, of course, unaware. Maurizio hurries her into an adjoining room promising to smuggle her away before she can be discovered.

The Prince and Abbé now enter expecting to surprise La Duclos and Maurizio together. They find only Maurizio and the Prince quickly abandons his taunts on Maurizio's threat of a duel. Next to arrive is Adriana who is astounded when her "Cavalier" is presented to her as the great Count of Saxony himself. Left alone, the two sort out the situation and during their short duet Maurizio swears that she still is "his love, his victory and new crown". A diversion is caused by Michonnet who comes searching for La Duclos about some theatre business. In Adriana's presence the Abbé tells him, pointing with a leer to the door of the room in which the Princess had taken refuge, that La Duclos was already in the villa to keep an appointment with the Count of Saxony. The situation becomes highly awkward for Maurizio. Michonnet goes into the darkened room but comes out to report that whoever the lady inside may be she certainly is not La Duclos. Maurizio manages to convince the doubting Adriana that his appointment with the mysterious lady was concerned only with his own political schemes and, before he leaves, extracts her promise not to probe the lady's identity and to aid him in contriving her escape, unidentified, from the villa. Adriana gets rid of the Abbé and Michonnet. Reducing the salon to darkness by quenching all the candles, Adriana calls "in the name of Maurizio" on the mystery lady, promising that she will help her to escape. The lady enters after some hesitation and Adriana hands her the key which the Prince had given to herself. Goaded by suspicion at the mention of Maurizio's name and by something familiar in her rescuer's voice, the Princess pauses, even in this crisis, to demand the other's name. Adriana refuses to satisfy her but, by some instinct, each woman divines that the other is in love with Maurizio. As they angrily assert their claims the Prince and others are heard approaching. Adriana challenges her rival to remain and face the newcomers but the Princess manages to escape in time through a secret door the existence of which, providentially for her, she knows of. Michonnet who enters hands Adriana a diamond bracelet which the "unknown" had dropped in her flight from the villa with Maurizo.

## ACT III

In the ballroom of the palace of the Prince and Princess de Bouillon. The Abbé is directing the preparations for a great reception while the Princess's

thoughts are in turmoil as she ponders her recent encounter with her mysterious rival. Among the guests who shortly arrive is the diva herself, the guest of honour, whose voice the Princess, when face to face with her, recognises at once. As a ruse to test the matter further, the Princess casually remarks that Maurizio will not of course, be with them that evening because of "that duel in which he was so seriously wounded". The ruse succeeds, as Adriana betrays herself by fainting. Maurizio arrives, however, very shortly having suffered no harm in the duel. Noting the Princess and Maurizio in close conversation Adriana fancies that there may be something between them and that the Princess may indeed have been her opponent in the encounter at the villa.

After Maurizio has been persuaded to give an account of his recent warlike exploits, the ballet "*The Judgment of Paris*", is announced for the evening's entertainment. Even as the ballet proceeds a running battle of wits continues between the two ladies and soon attracts the attention of the guests nearby. The Princess hints at society gossip about Maurizio's infatuation "with some actress or other—possibly known to yourself, mademoiselle". To this barb Adriana counters with mention of rumours in the theatre about an affair between him and a lady of high quality, causing a considerable stir among the listeners by showing around as evidence a bracelet dropped by the said lady in flight after the pair were flushed during an assignation! The sensation is heightened when the Prince joins the group at that moment and declares the bracelet to be his wife's. The Princess quickly recovers poise, changes the subject and begs the diva to recite something—suggesting, maliciously, the monologue from *Adriana Abbandonata!* Adriana, mastering her fury, ripostes by electing for the great passage from *Phèdre*, where Phèdre reproaches herself with her illicit passion for her stepson, Hyppolite. This she declaims in the grand classical manner, and flings the concluding lines straight in the Princess's face "I admit my shameful deceipt but I cannot dissemble and lie as do those brazen wantons who wear a face of innocence that can no longer blush."

Adriana feels she has triumphed and begs leave to retire amid the applause that follows. She withdraws, staring in despair at Maurizio, while the outraged Princess vows that Adriana will pay dearly for the public insult.

#### ACT IV

A sitting-room in Adriana's house. The devoted Michonnet, his love still undeclared, comes to visit Adriana and is told that she is still sleeping. Michonnet

waits. When Adriana enters she is much changed. Time has passed and she has not seen or heard from Maurizio. Unhappy and wretched she has lost interest in life and has even decided to leave the stage. She confides in Michonnet and is comforted by him. Some theatre colleagues who have remembered that it is her birthday arrive with presents. They plead with her to return to the theatre where the box-office takings have fallen due to the absence of the diva from the boards. She consents on an impulse, being cheered up greatly by her friends gay chatter and the bits of theatre gossip they tell her.

Her maid enters bringing Adriana a little casket—another present? On opening the casket Adriana is momentarily affected by some unpleasant exhalation from it. Recovering quickly, however, she finds in the casket the bunch of violets—now dry and faded—which she had given Maurizio that evening in the theatre. Despite the protests of Michonnet, who (rightly as we learn later) senses a woman's hand in the business, Adriana is convinced that the posy has been returned to her by Maurizio as a cruel way of telling her that his love, like the flowers, is dead. Struck to the heart she says "Oh! how unkind. He might have forgotten them . . . , stamped on them—but to send them back to me . . . , to add offence to his disdain!" Addressing the flowers, Adriana sings the exquisite aria *Poveri fiori* ("Poor flowers, born yesterday and dead today, like the vows of an inconstant heart"). She presses the violets close to her lips. But, at this moment the voice of Maurizio is heard outside and he hurries in to beg Adriana's for give ness for his neglect and for listening to tales about her by malicious tongues. Now he offers her both his love and marriage. In an ecstatic moment, as they rest in each other's arms, Adriana is seized with a sudden spasm and becomes deathly pale. "It is the flowers" she says, "those flowers you sent me". Even as Maurizio says he sent her no flowers and calls for aid, Adriana's pain increases and delirium overtakes her. She fancies herself in the theatre again or face to face with the Princess. Delirium alternates with lucid moments as Adriana sinks rapidly. Michon net realises with horror that the flowers had been poisoned by the Princess and sent to Adriana by her. The poison works swiftly. Adriana's last delusion is that she is again Melpomene—(*Scostatevi, profani, io sono Melpomene . . .*) and as she advances "towards the sublime white light that draws her" she falls lifeless into Maurizio's arms. The Princess has had her revenge.\*

\*It will be recalled that in ACT I the Princess's husband, the Prince de Bouillon, was described as "a dilettante in love and chemistry". An interest in chemistry, alchemy and poisons was common among the aristocracy of those days.



GIACOMO PUCCINI

1858-1924



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**GAIETY THEATRE, DUBLIN**

May 23, 25, 30, June 3 at 7.45 p.m.

**LA BOHÈME**

By GIACOMO PUCCINI (1858-1924)

*Libretto by Giacosa and Illica*

Rodolfo	.	ETTORE BABINI
Marcello	.	SILVANO CARROLI
Colline	.	ALFONSO MARCHICA
Schaunard	.	ALBERTO ORO
Benoit	.	ERNESTO VEZZOSI
Alcindoro	{	
Parpignol	.	GABRIELE DE JULIS
Musetta	.	LIMBANIA LEONI
Mimi	.	RITA TALARICO (May 23 and 25) IRMA CAPECE MINTUOLO (May 30; June 3)

Students, work girls, citizens, street vendors, soldiers, waiters, boys, girls.

*Place : Latin Quarter, Paris*

*Time : About 1830*

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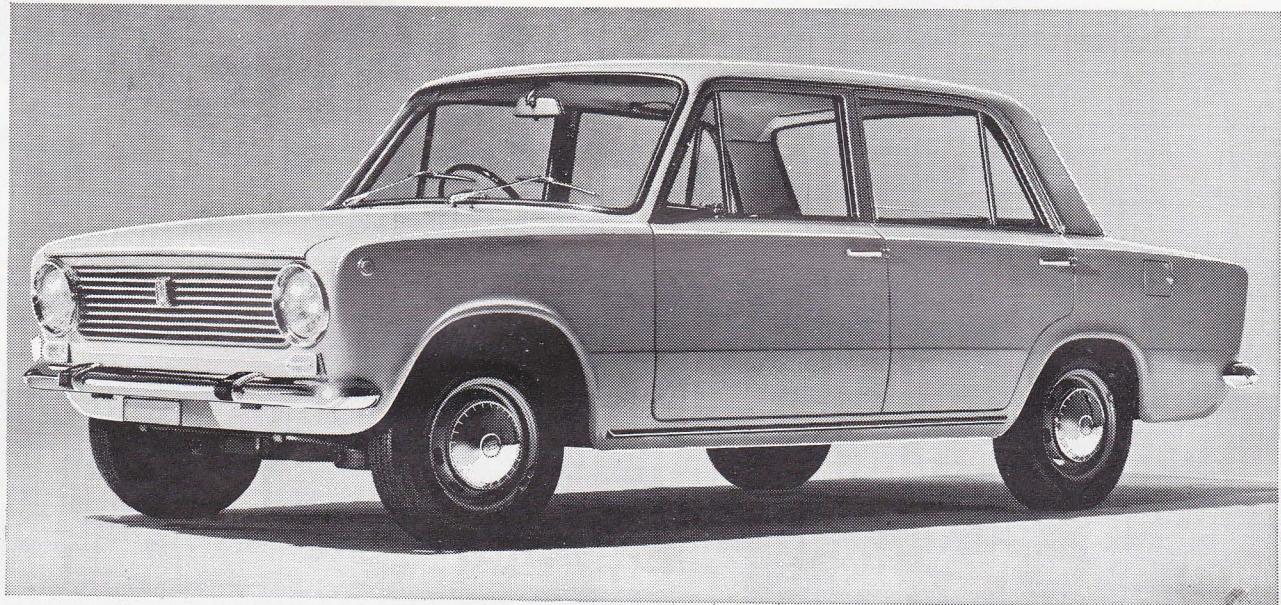
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# LA BOHÈME

GIACOMO PUCCINI, 1858—1924

"LA BOHÈME" came after "MANON LESCAUT" and before "TOSCA". For the plot, the librettists, Giacosa and Illica, drew on Murger's novel "Scènes de la Vie de Bohème". The opera's first performance was at the Teatro Regio, Turin, on 1st January, 1896.

The young Toscanini was the conductor. On that occasion the reception was mixed but very rapidly the opera became one of the most popular in the entire Italian repertoire.

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## ACT I

There is no overture. The curtain rises almost immediately, and discloses a typical Bohemian studio of a poverty-stricken aspect, on Christmas Eve, where the four Bohemians — Rudolph, a poet, Marcel, a painter, Schaunard, a musician, and Colline, a philosopher, live and work. From the window one sees the snow-clad roofs of Paris. But there is no fire in the stove, and Marcel (who is painting a great picture of the Passage of the Red Sea), and Rudolph (who is writing a masterpiece) are very cold. They finally decide to light a fire with the manuscripts of one of Rudolph's great tragedies. Colline enters, despondent at not having been able to pawn anything, but regains his spirit at the sight of the cheerful blaze. Their spirits rise still further when Schaunard enters with provisions and wine and explains that he has earned money by playing for a gentleman who was anxious to drown the noise of a neighbour's screeching parrot and by poisoning the bird. They decide to drink and then to dine at a restaurant. The landlord, Benoit, enters demanding his rent, and having drunk some wine, confesses to an escapade, whereat the four artists, in mock indignation, turn him out of the room. They then propose to go to dinner at the Café Momus in the Quartier Latin, but Rudolph says he must stay in to finish an article for a paper. The others have scarcely gone when a timid knock is heard at the door and Mimi enters and excuses herself, explaining that as she was on her way to her room her candle had

gone out. She is seized with a fit of coughing and swoons, and when she revives she lights her candle and is about to go out, when she remembers that she had put her key on the table. As Rudolph goes to the door, his candle, too, is blown out, and they look for the key in the dark, but in vain, for Rudolph has artfully put it in his pocket. As they both grope under the table, their hands meet, and this gives Rudolph his opportunity for singing his Romance "*Che gelida manina*" and he goes on to explain who and what he is. In reply Mimi sings her famous song "*Si, mi chiamano Mimi*". She explains that her real name is Lucia, and she is a flower girl living in an attic in the same house. By this time Rudolph's companions have grown impatient and call for him from below. He answers that he will follow as soon as he can. Then Rudolph passionately declares his love for Mimi in a duet which follows "*O soave fanciulla*", As the curtain falls they go out arm-in-arm, singing the last bars of the duet.

## ACT II

### A STREET IN THE LATIN QUARTER

In the second act we see another aspect of Bohemian life, its reckless irresponsible gaiety, as a background to a human tragi-comedy. We are in a public place

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outside the Café Momus in the Quartier Latin, the favourite haunt of the four Bohemians who were nick-named "The Four Musketeers" because they were inseparable. There is a great crowd, the hawkers are plying their trade, all the bustle of Christmas Eve is at its height. Colline, Schaunard and Marcel, who have not been able to find room in the crowded café, take possession of a table on the pavement. Rudolph and Mimi join them a little later, the girl wearing a smart bonnet which Rudolph has bought for her. They order supper, and presently Musetta, a former flame of Marcel, enters accompanied by a rich admirer, Alcindoro, a Councillor of State, whom she treats very badly. She sees Marcel and tries in vain to attract his attention. Marcel is in great agitation and his friends enjoy what they call "the stupendous comedy". He is about to go, unable to bear it any longer, when Musetta sings her Waltz song "*Quando me'n vo'*" which holds him spellbound. Mimi, with feminine intuition, guesses that Musetta and Marcel really love each other. Musetta determines to get rid of her troublesome admirer, feigns to have a great pain in her foot, and sends him to a boot shop to buy a pair of easier shoes. As soon as he is gone Marcel rushes forward to her and a great reconciliation takes place. She joins the merry party and finally they follow the patrol which now enters with its drums and pipes, carrying her off shoulder high, just as Alcindoro enters and is confronted with the bill for the whole party.

### ACT III

#### THE TOLL GATE

About two months have elapsed, and we are taken to an inn on the outskirts of Paris on a frosty morning. The Customs Officers are guarding the gate and vendors of provisions peer through it. From the opposite direction—from Paris—comes Mimi in great agitation, and asks a servant to tell her where Marcel is. She brings him out and Mimi appeals to him—"Oh, good Marcel, oh, help me!". She complains of Rudolph's mad groundless jealousy. Marcel tells her they had better part and she begs him to aid her, and he goes in to wake Rudolph, while Mimi conceals herself behind a tree. Rudolph comes out and explains to Marcel—"I want a separation from Mimi"—He suspects her, he says, and is heart-broken that he has no money and cannot do anything to cure her of the terrible illness which is killing her. In spite of Marcel's efforts to prevent Mimi from hearing what Rudolph says, she understands and is overcome with grief, and her sobs and coughing reveal her

presence to Rudolph; as they fall into each other's arms Musetta's laugh is heard from inside the tavern. While Mimi and Rudolph exchange vows, Musetta and Marcel have a fierce lovers' quarrel, and the blending of tragedy and comedy in the quartet which ensues makes the scene one of the most beautiful in the Opera. As the curtain falls Mimi and Rudolph go out arm-in-arm singing of the happiness which awaits them at the coming of Spring.

### ACT IV

We are now back in the Bohemians' garret. Marcel and Rudolph are talking. Marcel has seen Mimi, and Rudolph has seen Musetta, both living in luxury; each strives to appear indifferent as he hears the story. They utter their feelings, however, in a duet, "*O Mimi tu più non torni*" and Rudolph gazes lovingly at Mimi's old bonnet which he takes from a table drawer. They are interrupted by Schaunard and Colline, who arrive carrying provisions—bread and herrings—and they have a meal, pretending that it is a great banquet. After the meal they grow merry and dance; their games ending with a mock duel with the fire irons between Schaunard and Colline. When the fun is at its height, Musetta enters, greatly agitated, and tells them Mimi is with her but too weak to climb the stairs. Rudolph rushes out and brings her back and places her gently on the bed, and Musetta tells the others how she had found Mimi; she had begged to be allowed to die with Rudolph. Mimi tries to effect a reconciliation between Musetta and Marcel. Mimi is cold and hungry but there is nothing to give her. Musetta takes off her diamond earrings and give them to Marcel, bidding him to sell them and buy food and fetch a doctor and then goes out with him. Colline now makes up his mind to pawn his overcoat and addresses it in mock heroic terms "*Vecchia zimarra, senti*". Schaunard then goes out, leaving Rudolph and Mimi alone. Mimi, who had seemingly been asleep, now speaks to Rudolph, who has all the time been by her bedside "*Sono andati*". They talk of the past, and as they talk the music recalls their first meeting. A violent cough interrupts her, Musetta and Marcel come back, she with a muff, he with medicine. They busy themselves with the medicine, and Mimi eagerly warms her hands with the muff, while Musetta prays for her friend. At this moment, the sun comes out to shine on Mimi's face. Musetta motions Rudolph to hang her cloak over the window. As he does so Mimi falls back dead. Rudolph flings himself on the bed sobbing, while the others stand around, grief stricken, as the curtain falls.

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**GAIETY THEATRE, DUBLIN**

June 8, 10, 14, 16 at 7.45 p.m.

**MADAMA BUTTERFLY**

By GIACOMO PUCCINI (1858-1924)

*Libretto by Giacosa and Illica*

Madama Butterfly, Cio-Cio-San	EDY AMEDEO
Suzuki, her servant	CLARA BETNER
Kate Pinkerton, Pinkerton's American wife	VITTORINA MAGNAGHI
B. F. Pinkerton, Lieutenant U.S. Navy	BRUNO RUFO/ETTORE BABINI
Sharpless, U.S. Consul in Nagasaki	ALBERTO ORO
Goro, a marriage broker	GABRIELE DE JULIS
Prince Yamadori, a rich nobleman	ERNESTO VEZZOSI
The Bonze, Cio-Cio-San's uncle	LORIS GAMBELLI
The Imperial Commissioner	ERNESTO VEZZOSI

Cio-Cio-San's relations and friends, servants.

*Place : Nagasaki*

*Time: Twentieth Century*

**R. T. E. SYMPHONY ORCHESTRA**

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*Conductor: ADOLFO CAMOZZO*

*Assistant Conductor: GIUSEPPE GIARDINA*

*Producer: MARIA SOFIA MARASCA*

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Peter Owens

# MADAMA BUTTERFLY

GIACOMO PUCCINI, 1858-1924

*Madama Butterfly* (to give it its Italian and original title) was Puccini's sixth opera coming after *Tosca* and *La Bohème*. The librettists were Giacosa and Illica, who used as a base the play *Madame Butterfly* by the American David Belasco which Puccini had seen in London when he attended the first performance of *Tosca* there.

The première of *Madama Butterfly* when it took place at La Scala, Milan, in February, 1904, was a fiasco. Puccini immediately withdrew all copies of the score and after extensive revisions the work was presented at the Teatro Grande of Brescia where it achieved complete success and has in the meantime become one of the best-loved operas.

## ACT I

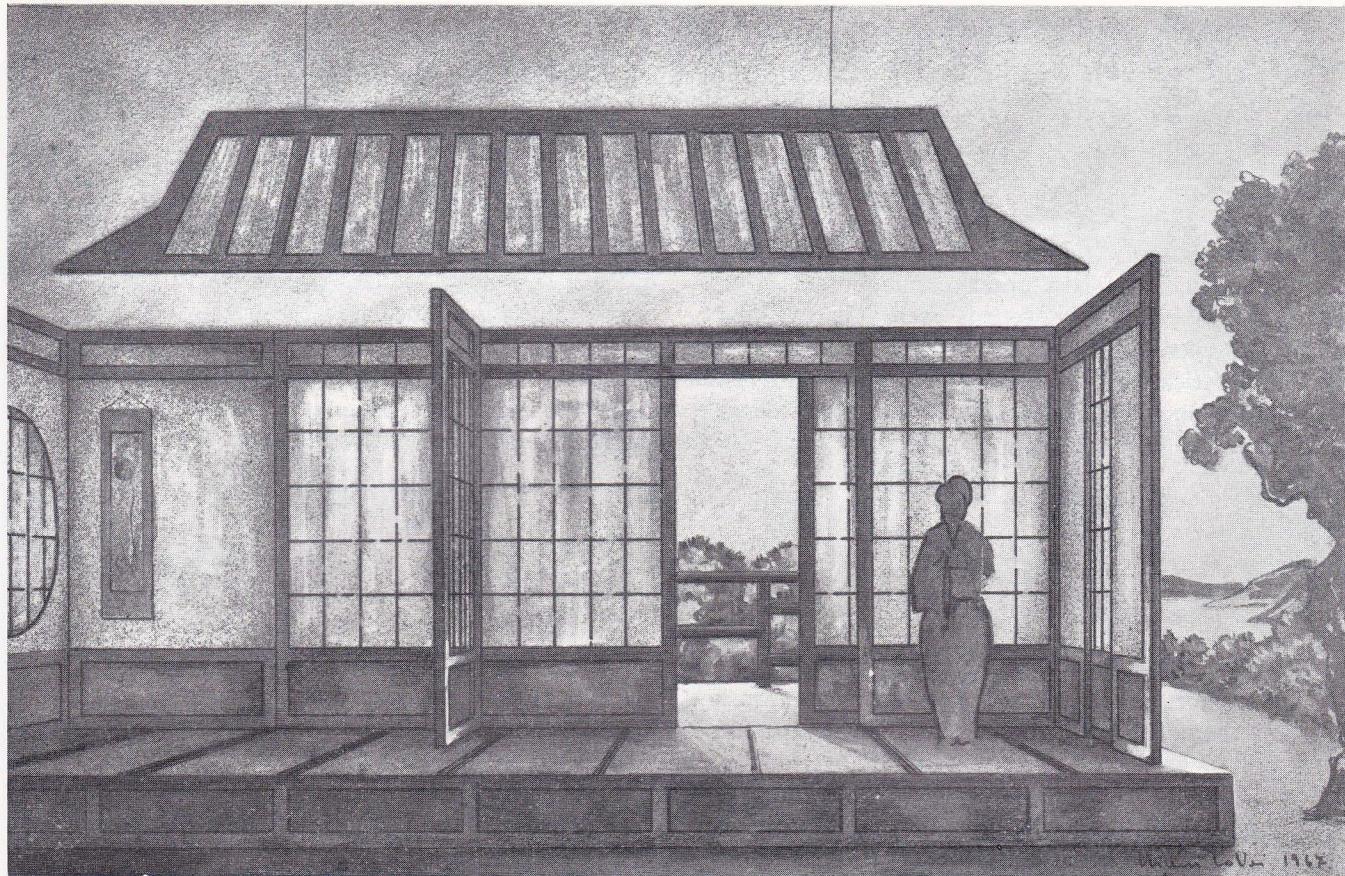
After a short orchestral prelude, which employs a Japanese theme, the curtain rises on a small Japanese house and its garden perched on a hillside overlooking the harbour of Nagasaki. It is to be the home of Lieutenant F. B. Pinkerton, of the United States Navy, who is stationed at Nagasaki and has leased the house for his marriage "Japanese style" to Cio-Cio-San, a geisha girl. Pinkerton (tenor) is being shown over the house by Goro (tenor), the marriage broker, who has arranged both the marriage and the lease. A staff of three including Suzuki, (mezzo-soprano), Cio-Cio-San's faithful maid, and two others has been installed. We learn that this "Japanese style" marriage for 999 years (with a convenient monthly option to dissolve) is about to take place. The fifteen-year-old bride Cio-Cio-San, named Butterfly by her friends, is a high-born girl compelled by family adversity to work as a geisha in Nagasaki.

Sharpless (baritone) the American Consul who is to act as Pinkerton's best man arrives. Pinkerton tells Sharpless how he had fallen for the charming young geisha girl and callously goes on to propose a whisky-and-soda toast to the Stars and Stripes and to the day when he will marry an American girl. Sharpless counsels prudence and is really disturbed by this marriage which his friend is undertaking as a whim of the moment. This is the theme of their duet, *Amore o grillo*. Soon girls' voices are heard as Butterfly and her friends ascend the hill. A radiantly happy Butterfly arrives. Presentations of family and friends ensue and Butterfly, who is taking her marriage very seriously, confides that to show her great love for Pinkerton she has gone to the American Mission and embraced her future husband's faith even though she knows full well that this abandonment of her

ancestral faith may involve her being cast off by her family and friends. Soon after the wedding rites have ended Butterfly's uncle, the Buddhist priest (bass), breaks in. He denounces her for her desertion of the faith of her forefathers and incites all present to abandon her. This they do, hurried off by Pinkerton who resents this scene of uproar in his own home. Only Suzuki and Pinkerton remain and finally Butterfly is alone with her bridegroom who tries to comfort the terrified girl. He is moved to tenderness for his child-bride. The passionate love-duet begins but when Pinkerton recalls how happily the name of Butterfly was chosen she remembers that butterflies often end their brief lives impaled in a collector's cabinet. The Act concludes as Pinkerton carries Butterfly across the threshold of their home.

## ACT II

Inside Butterfly's house. It is three years since Pinkerton sailed away telling Butterfly that he would be back with her when the robins built their nests again. Her confidence is, however, quite unshaken. In Butterfly's famous aria, *Un bel di*—"One fine day we will see the smoke of his ship on the horizon"—she describes to Suzuki her vision of Pinkerton's returning ship and of their ecstatic reunion. She does not yet know it, but Pinkerton is in fact on his way back to Nagasaki and has written so to Sharpless. Accompanied by Goro, Sharpless now comes up the hill, a letter from Pinkerton to Butterfly in his hand. It is Sharpless's unpleasant task to tell Butterfly that Pinkerton will be joined in Nagasaki by his American wife Kate. Butterfly is so transported by the mere news of Pinkerton's return that she fails to grasp or even hear the part about Kate. With glee she tells

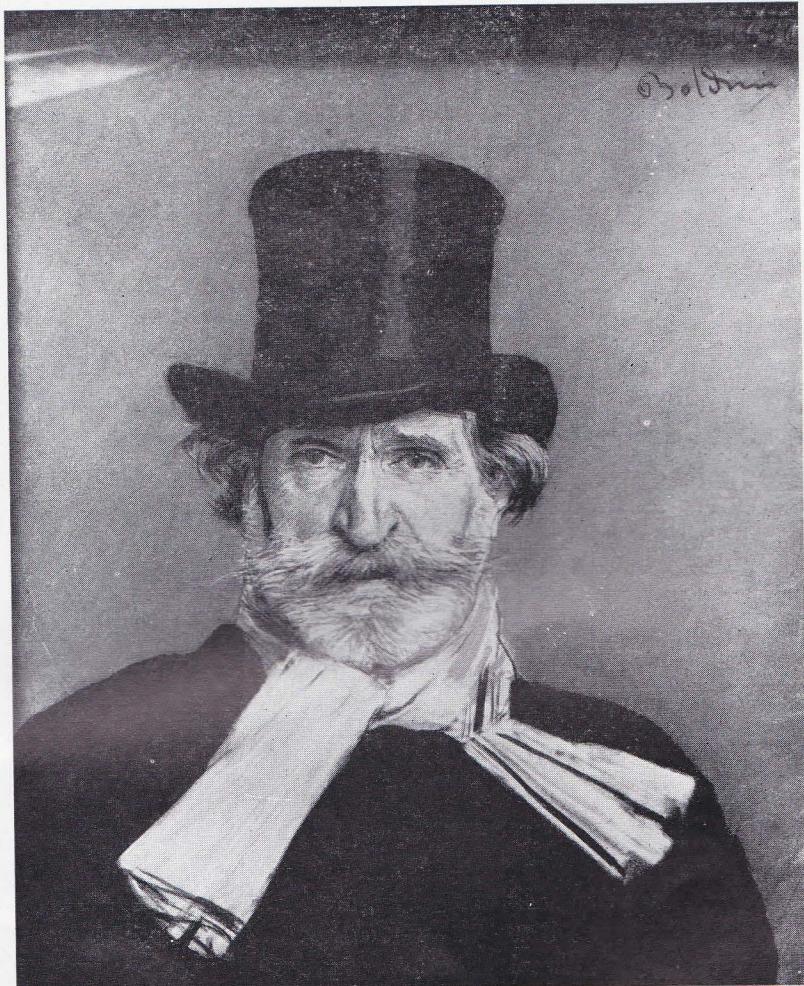


*Designed by Niccolò Lo Voi (Act II)*

Sharpless how wrong Suzuki and Goro have been. The latter has, in fact, been urging Butterfly to forget about the missing Pinkerton and allow him to arrange a match for her from among her several wealthy suitors. While Sharpless is still trying to get his message across to Butterfly one of these suitors, Prince Yamadori, is introduced but politely rejected by her. Sharpless's courage begins to fail and at length he puts the question what Butterfly would do if Pinkerton should never return to her. "Two things I could do" she replies—"Go back again to sing for the people or . . . die!" With that she fetches her little son, Trouble, born since Pinkerton's departure and of whose existence neither the father nor Sharpless was aware. Completely dismayed and shocked by this turn in the situation Sharpless abandons his task and leaves. Cannon shots from the harbour announce the arrival of a man-of-war. Butterfly identifies it through her telescope as Pinkerton's. In great excitement she and Suzuki bedeck the house with flowers (here comes the Flower Duet — *Scuoti quella fronda di ciliegio*) and Butterfly dons her bridal dress. As night falls she, Suzuki, and the child take up their posts at the doorway . . . to wait, against the background of the Humming Chorus—the music and murmur of voices borne on the breeze from the city below them.

### ACT III

As the curtain rises dawn discloses the three still where they were the evening before—Suzuki and the child still asleep but Butterfly erect and immobile as though transfixed in joyful expectancy. When Suzuki awakens Butterfly goes to rest a little on Suzuki's promise to call her at once when Pinkerton comes. When he does come, accompanied by Kate and Sharpless, his main concern seems to be to claim the child. But remorse at his behaviour is aroused at the sight of the little house to which he bids farewell in the aria, *Addio fiorito asil* — the only tenor solo in the opera. He rushes off leaving Sharpless and Kate to face the situation. Butterfly enters but is at once struck by a fearful premonition at sight of the stranger, Kate, and the truth begins to dawn on her. Persuaded by Kate and Suzuki, Butterfly with a strange resignation agrees to give up the child to Kate but on the condition that she herself will give Trouble into Pinkerton's keeping. Left alone Butterfly holds up the sword with which her father killed himself reciting the motto engraved upon it—"To die with honour when no longer can one live with honour". She pauses to bind the eyes of Trouble who unexpectedly appears, then falls upon the sword. Pinkerton and Sharpless arrive as Butterfly expires.



GIUSEPPI VERDI

1813—1901



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**GAIETY THEATRE, DUBLIN**

May 27, June 1, 5, 9, 11 at 7.45 p.m.

**AÏDA**

By GIUSEPPE VERDI (1813-1901)

*Libretto by Antonio Ghislanzoni from the French book of Camille du Locle; plot by Mariette Bey.*

Aïda, an Ethiopian slave	LINDA VAJNA (May 27; June 1 and 5)
Amneris, daughter of King of Egypt	ALBA BERTOLI (June 9 and 11)
Amonastro, King of Ethiopia, father of Aida	VIORICA CORTEZ
Radames, captain of the Egyptian Guard	SILVANO VERLINGHIERI
Ramphis, High Priest of Egypt	GIOVANNI GIBIN ( May 27; June 1 and 5)
King of Egypt	BRUNO RUFO (June 9 and 11)
Messenger	NICOLAE FLOREI
Priestess	LORIS GAMBELLINI
Priests, soldiers, Ethiopian slaves, Egyptians, prisoners. Ballet.	GABRIELE DE JULIS
	VITTORINA MAGNAGHI

*Place : Memphis and Thebes*

*Time : Epoch of the Pharaohs*

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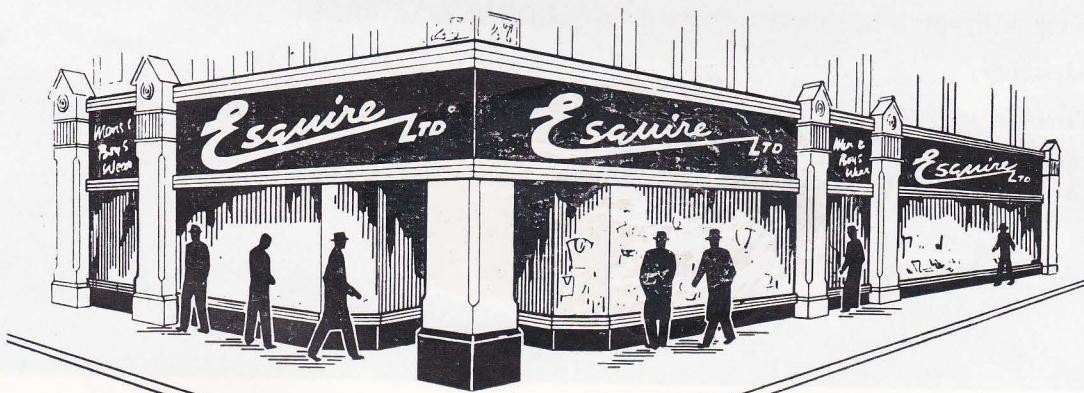
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# AÏDA

G I U S E P P E V E R D I , 1 8 1 3 - 1 9 0 1

*Aïda* was commissioned by the Khedive of Egypt for the Opera House, Cairo, where it was first performed in December, 1871. The composer was then in his late fifties. *Aïda* was to be followed after long intervals by *Otello* and *Falstaff*. These three belong to Verdi's greatest period and represent the full maturity of his genius and experience. The "scenario" for *Aïda* and the authentic local colour were furnished by the French Egyptologist, Mariette Bey. Verdi and Camille du Locle together worked on the original libretto, which was in French. The final version in Italian was produced by Antonio Ghislanzoni.

## ACT I

After the brief subdued prelude a hall in the palace of Memphis is disclosed. Radames (Tenor), Captain of the Guard, is told by Ramphis (Bass), High Priest of Egypt, of the rumoured invasion by the Ethiopians of the sacred soil of Egypt and that the oracle of Isis has already named the Egyptian Commander. Radames, in the aria *Celeste Aïda*, wishes that he might be chosen warrior so that by his victories he might win Aïda and free her from slavery. It is unknown in Egypt that Aïda, favourite slave of Amneris, is the captive daughter of the Ethiopian King, Amonasro. Amneris (Mezzo-soprano), daughter of the King of Egypt, enters, soon followed by Aïda (Soprano). Amneris is tormented in her secret love for Radames by suspicions that he, instead, is in love with Aïda—suspicions which are strengthened by the glances she sees exchanged between the two. Masking her anger, Amneris affects sympathy and friendship for Aïda. News of the invasion (led by Amonasro) is confirmed by a Messenger (Tenor). The King (Bass) proclaims Radames to be the chosen leader. To the strains of a solemn march all repair to the Temple for Radames' investiture. Aïda, alone, re-echoes the cry *Ritorna vincitor* ("Return victorious") and her succeeding aria is the distraught expression of the conflict within her—love for Radames, the Egyptian, warring with the love for her father, brothers and fellow countrymen who will be his opponents in the coming battle.

The scene moves to the Temple of Vulcan where with ceremonial chant and ritual dance Radames is solemnly invested as commander while victory for the Egyptian army is implored of the deity Phtha.

## ACT II

Victory is to the Egyptians, and Amneris, in her apartment in the palace at Thebes, is being arrayed by her slaves for the ceremonial reception of the triumphant army and its leader. African slave boys dance before her. Only Aïda is still unaware of the victory and Amneris decides that the moment has come to probe her heart. Craftily she lies that the Egyptians have been routed and that Radames is dead. From Aïda's despair at this cruel news and her great cry of joy when told of the deception, Amneris learns what she has dreaded to know. In a frenzy of rage and jealousy she taunts the wretched Aïda with her servitude. As the slave that she is, Aïda shall attend her, Amneris, the daughter of the Pharaohs, when from her throne beside the King she places the laurels of victory on Radames' brow.

The "Triumph Scene" that ensues is one of the most spectacular in all opera, engaging the full technical and musical resources of the theatre. At the gates of Thebes Radames and his soldiers are received in splendour. Radames is invited by the King to ask what favour he pleases. He first asks that the captives be brought in. Amongst them is Amonasro (Baritone), disguised, who admits only to be an officer and Aïda's father. Amonasro, King of Ethiopia, he says, fell in the battle. Radames' petition is that the captives be released. At the demand of Ramphis and the priests, however, Amonasro and Aïda are held as hostages to peace. Finally, on the saviour of his country the King bestows the hand of Amneris—together one day they shall rule Egypt. With Amneris exulting over her unhappy rival and with demonstrations of popular joy (Chorus: *Gloria all' Egitto*) the curtain falls.

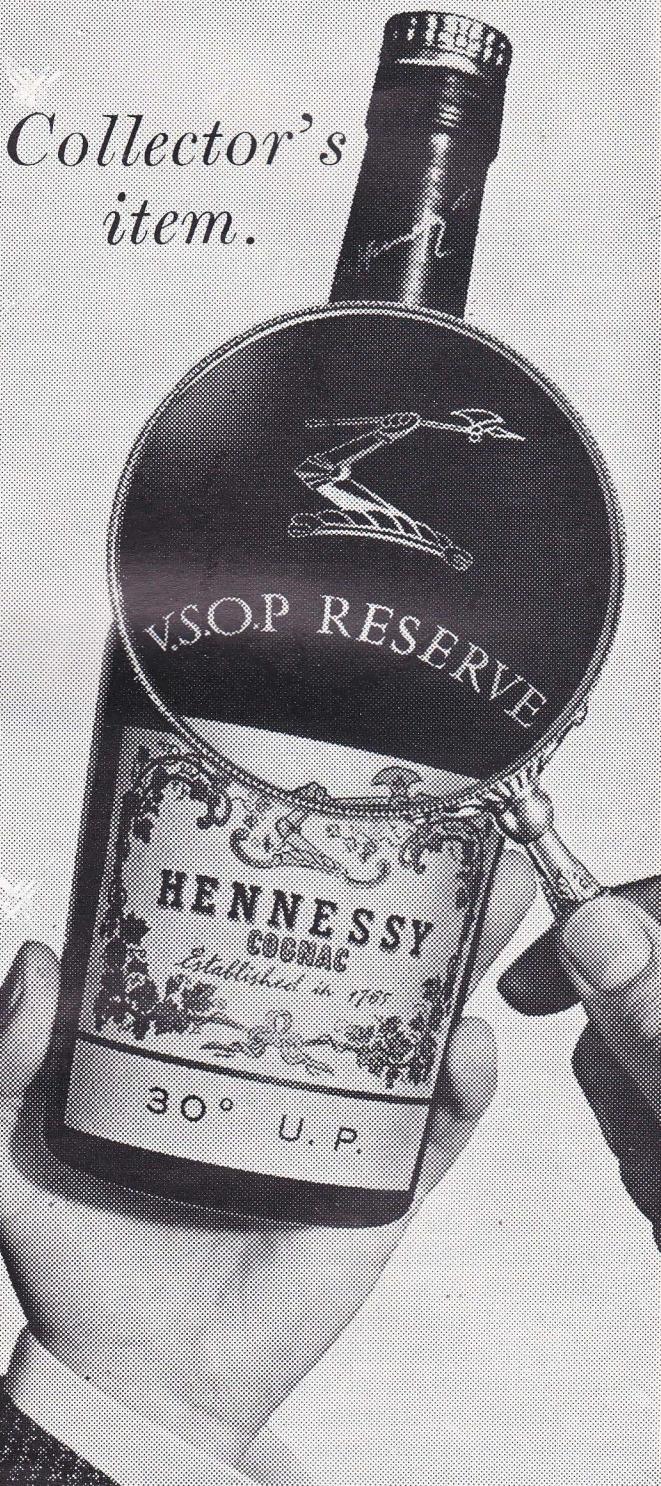
### ACT III

A moonlit scene by the banks of the Nile. Amneris passes on her way to spend the vigil of her marriage in the Temple of Isis. Aïda steals in to keep a last tryst with Radames before she seeks peace and oblivion beneath the dark waters of the Nile. The aria *O patria mia* is a sad farewell to the fatherland she shall never see again. (Note the nostalgic effect created by oboe, clarinets and bassoon). Amonasro joins her and in their exceedingly dramatic duet unfolds a stratagem of escape, of turning defeat into victory and of restoring Radames to Aïda. If she would entice Radames to fly with her and to learn from him which mountain pass the Egyptians will use to march against the resurgent Ethiopians then victory would be assured. Aïda recoils from the suggestion but consents at last when Amonasro furiously rejects her—“You are not my daughter, you are the slave of the Egyptians!” Radames, seduced by his passion for Aïda, falls into the snare. Unguardedly he names the secret route of the Egyptian forces. At his words “the gorge of Napata” the listening Amonasro reveals both himself and his true status. From the temple Amneris and the High Priest too have overheard. The Guard is alerted. Amonasro and Aïda disappear into the darkness. Radames, accused of treason, surrenders his sword to the High Priest.

### ACT IV

In a sombre hall of the palace Amneris awaits the passage of Radames to trial for high treason. This scene is dominated by Amneris. Agonised by remorse for the destruction her jealous rage has brought on Radames she implores him to defend himself at the trial and in return for his love she will contrive his pardon. But Ramades believes Aïda is dead and would welcome death himself to expiate his crime. It makes no difference that Amneris admits Aïda to be still alive. Silent before the priests, his judges, Radames is sentenced to be buried alive. Vainly Amneris rages against the priests (*Empia razza*) and the close of the scene leaves her alone and desolate. The music of this episode is highly charged with emotion and the scene demands great singing from the mezzo-soprano.

The last scene is a divided one. Above is the Temple of Vulcan; below the dark airless tomb where Radames has been enclosed. From the shades behind him a form emerges—Aïda, who has concealed herself there in order to die along with him. Together they sing their ecstatic farewell to earth in the duet *O terra addio* which fades upon the muted ethereal strings of the orchestra and the broken words of Amneris praying that Isis may grant peace to her beloved.



**GAIETY THEATRE, DUBLIN**

June 6, 12, 15, 17 at 7. 45 p.m.

**DON CARLOS**

By GIUSEPPE VERDI (1813-1901)

*Libretto by Méry and Camille du Locle from Schiller's tragedy.*

Elisabetta di Valois, Queen of Spain	MARIA ANGELA ROSATI
Principessa Eboli, her lady-in-waiting	VIORICA CORTEZ
Don Carlos, heir to the Spanish throne	JON PISO
Rodrigo, Marquis of Posa	FRANCO PAGLIAZZI
Filippo II, King of Spain	NICOLAE FLOREI
The Grand Inquisitor	ALFONSO MARCHICA
A Monk	LORIS GAMBELLI
Tebaldo, Elisabetta's page	VITTORINA MAGNAGHI
Count Lerma	GABRIELE DE JULIS
A heavenly voice	VITTORINA MAGNAGHI

Ladies, nuns, courtiers, inquisitors, monks, heretics, soldiers.

*Place : Spain*

*Time : About 1560*

**R.T.E. SYMPHONY ORCHESTRA**

(By kind permission of the R.T.E. Authority)

*Conductor : NAPOLEONE ANNOVAZZI*

*Assistant Conductor : GIUSEPPE GIARDINA*

*Producer : MARIA SOFIA MARASCA*

*Scenery : CASA SORMANI OF MILAN*

# DON CARLOS



GIUSEPPE VERDI, 1813 - 1901

Commissioned by the Paris Opéra, *Don Carlos* was written with an eye to the tastes of the French capital where Meyerbeer's spectacular grand operas reigned. At the centre of the work stands the auto-da-fé scene, with procession, chorus and soaring ensemble, laying the groundwork for the opera Verdi was to write next—*Aida*. Librettist for *Don Carlos* were Joseph Méry, who died shortly after starting it in 1865 and Camille du Locle who took over the task. Completing his score in 1866 Verdi shows not only deference to French grand opera but a growth of his own concept of musical drama in the more personal scenes, such as King Philip's searching monologue at the beginning of Act III.

In conformity with the French style, *Don Carlos* was a five-act opera with ballet. Verdi compressed

it into four acts when he and *Aida* librettist Antonio Ghislanzoni revised the work in the early 1880's. Dropping the opening act, which depicted Carlos' first meeting with Elisabeth at Fontainebleau, Verdi arranged his opera to begin and end at the same place, the cloister of St. Just.

The librettists based their text on a German romantic drama (1801) by Friedrich Schiller. The historical background is one of oppression—the domination of the Netherlands by Spain, dominated in turn by the Inquisition.

The Paris première (March 11, 1867) was not a great success. The work did not come into its own until the revised Italian version was introduced at La Scala on January 10, 1884 (three years before *Otello*).



## ACT I

(*Don Carlos, Crown Prince of Spain, had been betrothed to Elisabeth de Valois, daughter of Henry II of France, but for reasons of State his own father, Philip II, claimed her for his bride*).

Carlos (Tenor) seeks consolation at the cloister of the Monastery of St. Just, where the monks chant their prayers at the tomb of Charles V, Carlos' grandfather. His friend Rodrigo, Marquis of Posa (Baritone) suggests that Carlos leave for the Netherlands to cure himself of his infatuation and to protect the Flemish cause against the tyranny of Spain. The two men pledge friendship in the duet beginning *Dio, che nel alma . . .*

King Philip and Queen Elisabeth approach the tomb, kneel briefly and proceed on their way.

*Scene II* is in the cloister garden where Princess Eboli (Mezzo-soprano), the Countess of Aremberg and their ladies entertain themselves. Eboli sings a Moorish song (the "Veil Song") to the accompaniment of Tebaldo's mandolin. As the Queen (Soprano) enters, Rodrigo appears, hands her a letter from Carlos and tells her that the Prince longs to see her. Elisabeth agrees to receive him and the page leads Carlos to her side. The ladies retire, Carlos begs the Queen to obtain Philip's leave for him to go to Flanders and then declares his love in a passionate avowal (Duet, *Perduto ben, mio sol tesor*). Breaking free of Carlos' embrace Elisabeth turns him away. No sooner has he left than Philip (Bass) enters with his suite and finding his wife unattended, banishes the Countess of Aremberg who should have been at the Queen's side. Elisabeth consoles her. The ladies depart leaving Rodrigo to plead the Flemish cause with Philip. The King suspects that Elisabeth and Carlos may have betrayed him and asks Rodrigo to watch the pair, warning him of the Grand Inquisitor's enmity.



## ACT II

*Scene I.* At midnight Carlos awaits the Queen in her gardens in Madrid, following the instructions in a letter written, he believes, by Elisabeth but in reality penned by Eboli who mistakenly thinks Carlos loves her. When the veiled Eboli enters Carlos ardently declares his love but when she unveils both realise their error. Furiously she accuses him of loving the Queen. Rodrigo comes upon them, grasps the situation and tries to placate Eboli who, however, runs from the garden swearing to expose Carlos and Elisabeth. To protect the Prince, Rodrigo takes from him certain incriminating papers which concern a political intrigue in the Netherlands.

*Scene II* is the auto-da-fé. In the square before the Cathedral of Our Lady of Atocha in Madrid a crowd awaits the appearance of King Philip. (Chorus, *Sire, no, l'ora estrema*). The monarch emerges from the church and is greeted by six Flemish deputies led by Carlos. Prince, populace and court plead for the King's mercy but the friars insist on punishment for his rebellious subjects. Drawing his sword, Carlos swears to champion the Flemish cause in defiance of his father who orders him to be disarmed. Carlos surrenders his sword to

Rodrigo while all watch a group of heretics being burned at the stake by the Inquisitor.



## ACT III

*Scene I.* Alone in his study at midnight Philip laments his wife's coldness in a monologue which is recognised as the greatest of all Verdi's pieces for bass voice, *Ella giammai m'amò* — ("No, she has never loved me"). This is succeeded by the tremendous scene of the conflict of wills between the King and the Grand Inquisitor (ninety years old and blind) who demands that Carlos be put to death for treason against Spain and the Church in championing the cause of heretical Flanders. He fails in this demand and also in the demand that Rodrigo should be sacrificed for the same crime. When the old man leaves the King muses regretfully that the throne must always yield to the Church. Elisabeth bursts in, indignant that her jewel casket has been stolen. Philip hands it to her with an ironic demand that she open it. When she hesitates he breaks the lock, revealing a portrait of Carlos. He accuses her of infidelity. The Queen faints as Eboli and Rodrigo enter. When the men have left Eboli reveals to the Queen that she gave the casket to Philip out of jealousy over Carlos' love and that she has been the King's mistress. Banishing Eboli to a convent, Elisabeth leaves her. In her famous aria, *O don fatale* the remorseful Princess laments her fatal beauty and swears to save Carlos' life.

*Scene II.* Rodrigo visits Carlos in prison and is shot by a minion of the Inquisition. Rodrigo's farewell to Carlos is embodied in the poignant passage commencing *Per me giunto*. A furious mob storms into the cell to attack the monarch. Philip is protected by the Grand Inquisitor.



## ACT IV

In the monastery cloister Elisabeth waits to bid farewell to Carlos; Aria, *Tu che la vanità*. The lovers are surprised by Philip and the Grand Inquisitor, but Carlos is protected from them both when the ghostly Charles V emerges from the tomb and draws him into the shadows of the cloister.

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IL TROVATORE

LA TRAVIATA

UN BALLO IN MASCHERA

LA FORZA DEL DESTINO

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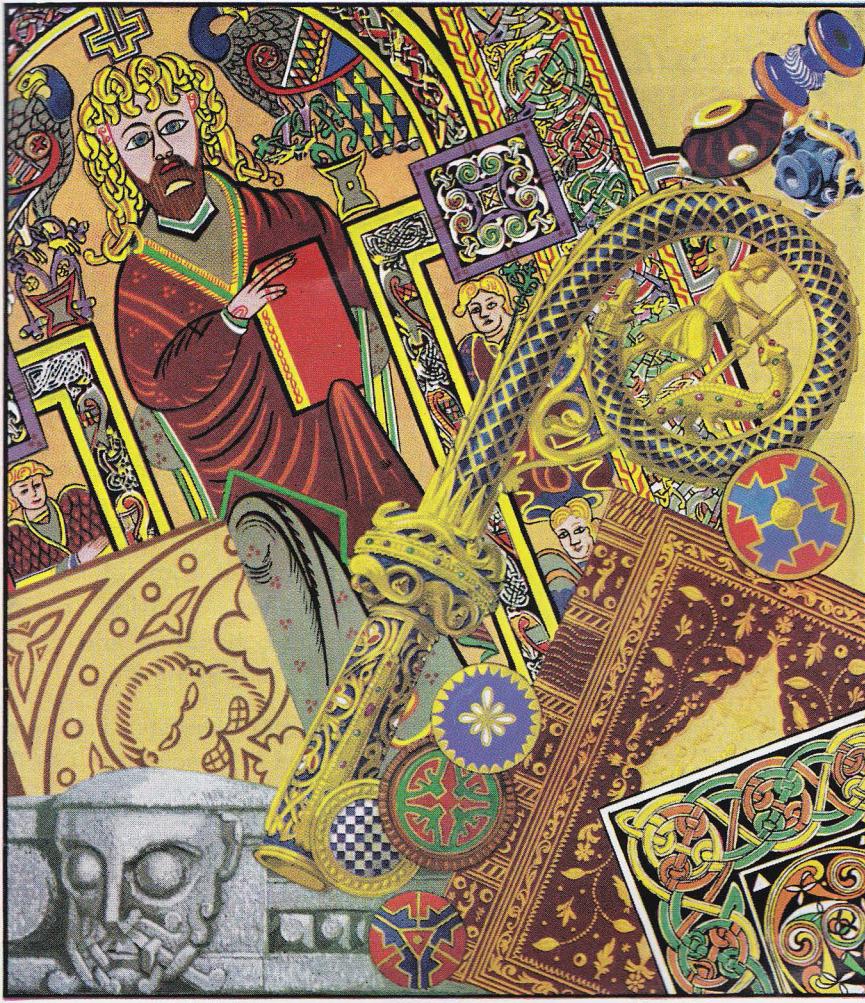
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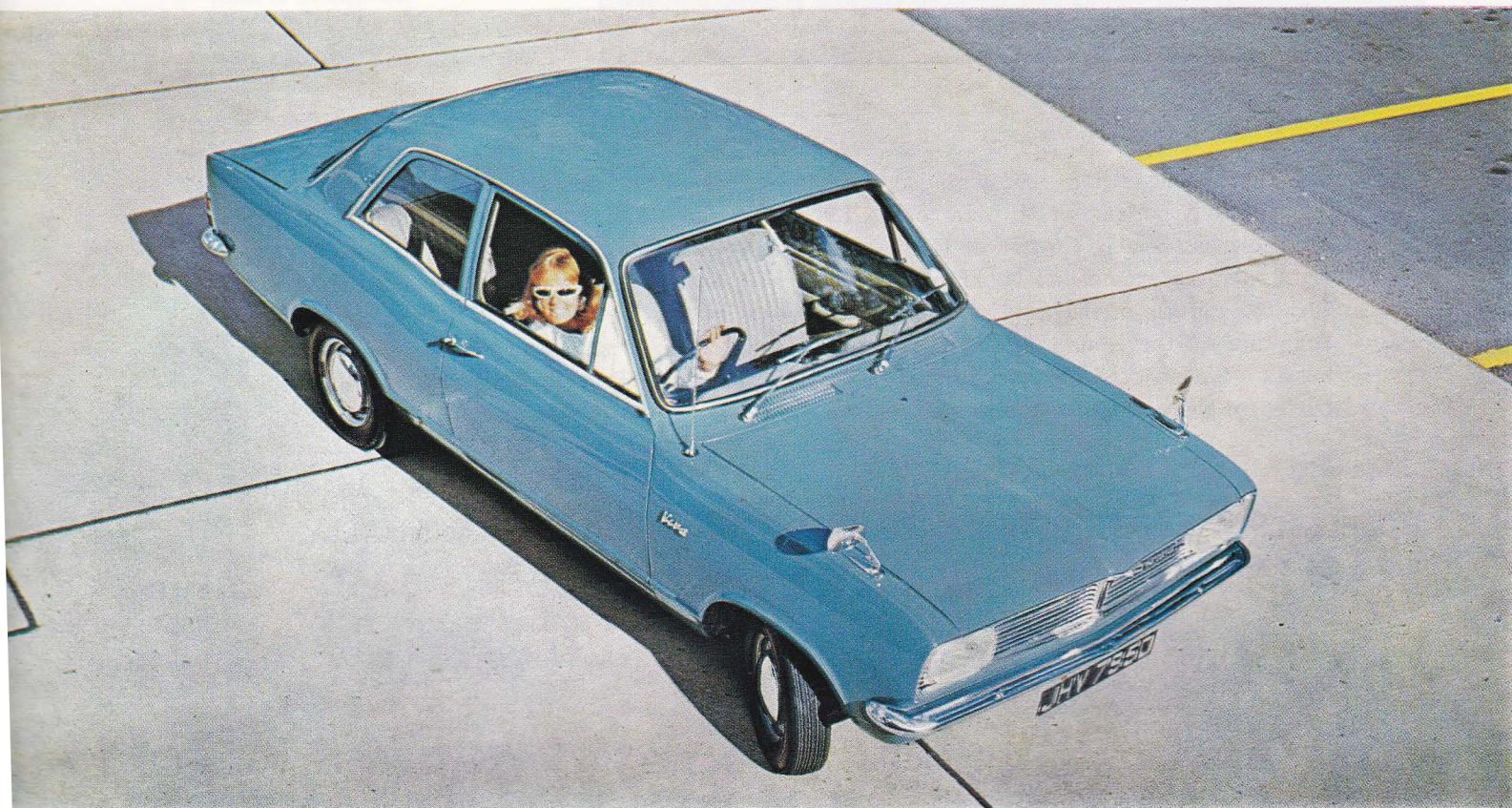
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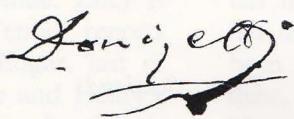
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A handwritten signature in black ink, appearing to read "Donizetti".

GAETANO DONIZETTI

1797-1848

**GAIETY THEATRE, DUBLIN**

May 31, June 2, 7, 13 at 7.45 p.m.

**LUCIA DI LAMMERMOOR**

By GAETANO DONIZETTI (1797-1848)

*Libretto by Salvatore Cammarano after Sir Walter Scott's novel.*

Lord Henry Ashton of Lammermoor	FRANCO PAGLIAZZI
Lucy his sister	JOLANDA MENEGUZZER
Edgar, Master of Ravenswood	ETTORE BABINI
Lord Arthur Bucklaw	GABRIELE DE JULIS
Raymond, chaplain at Lammermoor	LORIS GAMBELLI
Norman, follower of Lord Ashton	PATRICK RING
Alice, companion to Lucy	VITTORINA MAGNAGHI

Relatives, friends of the house of Lammermoor, retainers.

*Place : Scotland*

*Time : About 1700*

**R.T.E. SYMPHONY ORCHESTRA**

(By kind permission of the R.T.E. Authority)

*Conductor : ADOLFO CAMOZZO*

*Assistant Conductor : GIUSEPPE GIARDINA*

*Producer : MARIA SOFIA MARASCA*

*Designer : NICCOLO LO VOI*

# LUCIA DI LAMMERMOOR

GAETANO DONIZETTI, 1797-1848

(*Libretto by Cammarano, based on Scott's "Bride of Lammermoor." First produced in Naples in 1835.  
The setting is in Scotland about 1700.*)

## ACT I

*Scene I* is a grove near the Castle of Lammermoor. Henry Ashton (Baritone), Lucy's brother, and his followers are searching for the intruder who is believed to be Lucy's unknown lover. Henry must remove all obstacles to his scheme of forcing Lucy into marriage with Lord Arthur Bucklaw through which he hopes to restore the family fortunes that were shattered in the political perils of the time. Lucy is ignorant of this scheme. Norman (Tenor) reports that the stranger is none other than Edgar, last of the Ravenswoods, between whose house and Henry's a blood feud has existed for generations. In the air *La pietade in suo favore* Henry vows to quench this secret love in Edgar's blood.

*Scene II* is the Castle park. The moonlit scene and the gentle character of Lucy herself are established by the tranquil harmonies of the solo harp to which the curtain rises. Lucy (Soprano) enters and to her companion Alice describes in the aria *Regnava nel silenzio* her meetings with Edgar at this spot. The mood of the aria is dreamy and ecstatic but some of its passages demand extreme technical brilliance. Edgar (Tenor) finally appears. He has to tell her that he must go on a distant journey but that before leaving he would wish to be reconciled with Henry as a prelude to their marriage. Lucy, however, knowing the harshness of her brother's nature, counsels him

to keep their love still a secret. The exciting duet concludes with an exchange of rings in pledge of betrothal.

## ACT II

Henry has sent for Lucy in furtherance of his plan to break down her resistance to the marriage he has, in fact, already arranged. Lucy protests. Henry has intercepted all Edgar's letters but now he hands her one, a forgery, which persuades her that she has been deserted by Edgar for another woman. This duet, *Soffriva nel pianto*, is moving and dramatic as Henry bullyingly urges the bewildered Lucy to forget the faithless Edgar and marry Arthur. As well as saving their house from ruin she may also, he suggests, save him (Henry) from the political dangers that threaten his life. Lucy appeals to Raymond (Bass), the family chaplain. Only when he urges her to obey does Lucy broken-heartedly submit.

In the second Castle scene of this Act the opera moves towards its climax. Guests, tenants, etc., have gathered to witness the signing of the marriage contract. After the lively chorus the bridegroom (Tenor) is received. Lucy enters, seemingly frozen in her sorrow. Henry explains to Arthur that she still grieves for her mother only recently dead. In haste he presents the document to Lucy and in terror and confusion of mind she signs it. At that moment



Designed by Niccolò Lo Voi (Act I)

Edgar, returned from his mission, dramatically bursts in upon the scene. Shocked by what he conceives must be Lucy's treachery he reviles the fainting girl. Tension heightens into the exciting sextet led by Edgar *Chi mi frena in tal momento?*—one of the greatest concerted pieces in Italian opera. In the quarrel which ensues Raymond interposes to prevent a duel. Edgar, departing, flings Lucy's ring at her feet. There is a thrilling choral ending to the Act with Lucy's voice soaring despairingly over the rest.

### ACT III

The marriage has taken place and the festivities are in full swing. A joyous chorus is silenced by the arrival of Raymond. He tells the horrified assembly that Lucy, her reason gone, has stabbed the bridegroom to death. A transfigured almost spectral Lucy appears still grasping the dagger with which she has killed Arthur. Now begins the celebrated "Mad Scene," *Ardon gl' incensi . . . splendor le sacri faci intorno!* introduced and accompanied by solo flute. The number is an exacting test for every coloratura soprano. While the vocal writing of this showpiece

is extremely florid and exacting, it is not, in its general effect, entirely out of character with the dramatic situation.

In her delirium Lucy re-lives her meetings with Edgar and suffers again the terrible scene of his anger and reproaches in Act II. In her disordered mind it is to him, not Arthur, she has been united in the marriage ceremony that day. As the scene concludes Lucy falls lifeless to the ground.

For the brief finale we are transferred to a ruinous churchyard where the tombs of the Ravenswoods are discerned. Edgar, alone, tells in the aria, *Tombe degli avi miei*, that without Lucy life for him is vain and that he, "the last of his unhappy race," has come to this place where he will encounter Henry, his enemy, and find death in a duel with him. As a funeral bell tolls a group of mourners enters. From them he learns that the knell is for Lucy. Since Henry has already fled, Edgar resolves to end his own life himself. Invoking the spirit of the dead girl in the final aria *Tu che a Dio spiegasti l'ali*, he kills himself with his dagger and so ends this tragedy of star-crossed lovers.

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